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14 [▲] BIZ

Campbell's inspired by Cannes



34 BRAND DIARY

◀ Behind ING Direct's man on the street



On the cover

Pretty much everybody in Canada knows Frederik, the spokesperson for ING Direct. So when Philippe Garneau, ECD at GWP Brand Engineering, ING's AOR, suggested dressing up like the tall Dutch actor, a.k.a., Frederik de Groot, on the cover, we knew we had a winner.

Garneau and ING Direct head of marketing Mark Deep – seen wearing Frederik's vest – entertained *strategy* with more Frederik trivia at Nigel Dickson's Deluxe Photography studio in Toronto. For starters, at his first audition for the part, the actor introduced himself as "Frederik de Groot – in your language, that means 'Frederik the Great.'" Right on character for an actor best known back home for playing the baddie in the Dutch soap *De Fabriek*. The rest was strictly off the record.

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The (reader-generated) 2008 To Do list.

8 upfront

Students blog at the **University of Manitoba**, throw parties on **Killam Properties'** tab in Halifax and pitch but don't bitch at **McMaster**. Meanwhile, **Home Depot Canada's** got a massive new "Project," and **Levi's** raises eyebrows in India.

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50 back page

Newborn **Juniper Park** asks: how young is too young?



New Year's resolutions for adkind

A year ago in this space, I asked agency and marketing execs to reflect on the Year That Was and share their observations on the impact of the biggest trends. It worked well, I think, as our pundits displayed high-functioning divination skills.

This time, we asked brand management and advertising folks to shoehorn their concerns about trends in marketing – or the impact of industry sea change – into the form of a resolution for adkind. After all, we like to be solutions-oriented at *strategy*. Here's your 2008 To Do list:

"Everyone over 35 (except those with teenage children) must join two social networking sites, chat on MSN once a week and post a picture on Facebook. Then relook at your media mix."

Peg Hunter, VP marketing and communications, Home Depot Canada

"2008 is the Year of Living Dangerously. Let's break out from our borders and develop strategy and craft creativity for the global marketplace. If England can do it, so can we."

Tony Chapman, CEO, Capital C

"Let's resolve to make damn sure research and marketing communications work together from the get-go. Bringing research and insight late or keeping it in some sort of 'testing' box is a horrendous blunder. Consumers are increasingly creating culture, and thus increasingly in charge of culture. If you're not integrating their ideas early on, you're not covering your bases."

Mike Farrell, partner, chief strategic officer, Youthography

"This year, I resolve to be more discriminating about marketing trends and try to market my brands in a truly original way. Chances are, if you're reading about the latest trend, it may already be past its expiry date. Besides, my Facebook page is starting to look like Times Square."

Rob Assimakopoulos, VP marketing, Canadian Football League

"We will lose more traditional media weight. We will exercise our multicultural advertising strategy. [And for ad agencies] we will quit smoking whatever we were smoking before we suggest a creative concept involving free meat and chequing accounts."

Lawrie Ferguson, SVP marketing at Surrey-HQ'd Coast Capital Savings

"No more making fun of focus groups, even when they say things like, 'That spotlight looks purple to me.' Make sure all 'comedy buttons' are actually funny. And when asked at parties what you do for a living, stop replying, 'I weave the tapestry of the folklore of industrial man.'"

Glen Hunt, Dentsu Canada creative catalyst

Based on what seems to resonate with both the common man and senior execs, I offer a resolution: Be meaningful. Take risks to do so. Canada's business community is doing important work in the eco arena, and retailers, working with suppliers, are making an impact. As Environment Minister John Baird said at a recent ECO CEO event held by Summerhill Group and sponsored by Home Depot, "There's no answer to the environmental issue. There are millions of answers."

And millions of opportunities. Home Depot president Annette Verschuren, when leading a tour of its new Project concept store, pointed out that the POP for its greener products program, Eco Options, is incorporated into every section, across the country. As per her keynote at the ECO event: "There's a million reasons to not do things." The reward is in finding a way to do it.

On page 33, trendspotter Marian Salzman, EVP/CMO of JWT Worldwide, tells us consumers' concerns will migrate to water conservation. And as she previously identified the CSR arena as a great way for Canadian brands to take a global leadership role, get on that too. Cheers, **mm**

Mary Maddever, exec editor, *strategy* and *Media in Canada*

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W00t a year it will be!

While I may not be as tech-savvy and wired as Gens X and Y, or perhaps even today's average preschooler, I thought I did a relatively good job of keeping informed about trends and current lingo – until a colleague emailed me the *Merriam-Webster Dictionary's* word of the year for 2007.

W00t. That's the word. Not woot (with two os), but w00t with a couple of zeros in the middle. Here's how *MW* defines it:

w00t (interjection)

1. expressing joy (it could be after a triumph, or for no reason at all); similar in use to the word "yay." (W00t! I won the contest!)

It's a word used by gamers as an expression of triumph or joy. It's l33t ("leet," or "elite") speak – an esoteric computer hacker language in which numbers and symbols are put together to look like letters. In a press release, Merriam-Webster's president, John Morse, said, "'W00t' was an ideal choice, because it blends whimsy and new technology. It shows a really interesting thing that's going on in language. It's a term that's arrived only because we're now communicating electronically with each other."

It's no wonder that marketers and agencies need help in decoding youth. The bottom line is that young people are wired a lot differently than those of us born before the mid-'80s (ahem). The age of technology has precipitated the emergence of a plethora of languages. ICYDK, TXT has become one of the most vital means of communication between kids tween to LDA. IANAIE but marketers and agencies trying to reach this demo really need to pay heed and figure out how to speak to them in a language that they get (even if you don't).

At the 11th annual Understanding Youth conference this spring, you'll have an opportunity to really explore the youth psyche. We've assembled an advisory panel of experts to construct the content for the day. They have really done their homework and are intimate with the challenges faced by marketers. The panel includes Capital C's Tony Chapman; Marian Salzman, EVP and CMO at JWT Worldwide; Michael Wood, VP syndicated research at TRU; Mike Farrell, partner at Youthography; Max Lenderman, ECD GMR Marketing in Chicago; and Nathan Rosenberg, CMO at Virgin Mobile.

With this group helping shape the event, it's a safe bet that Understanding Youth will deliver relevant content that will help decode the mystery of the youth market. Watch this space next month for venue, date and content outline.

Till next month, go well. **cm**

Claire Macdonald, publisher, *strategy* and *Media in Canada* (416) 408-0858

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PAGE S45

Marketing to *women*

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"we did whatever we want"

Student, recruit thyself



A website that started out as an undergrad recruitment campaign for the University of Manitoba has taken on a life of its own. Since mid-October, 16 U of M students and alumni have been sharing their experiences through individual blogs at itsmyfuture.ca, as part of a program designed to "paint an honest picture" of life at one of Winnipeg's two universities. And while the OOH, transit, print and radio advertising driving traffic

to the site wrapped at the end of November, the blogs will continue through the school year.

The site attracted more than 60,000 page views by over 6,500 visitors in its first four weeks, with 37% staying for between two and five minutes and 24% staying longer, says Peter George, president/COO at McKim Cringan George, which handled both the creative and the media buy for the province-wide campaign.

Since the launch, several students nominated by their faculties have joined the original group, and George hopes to expand the program to include faculty and graduate student recruitment in the future. "It gives faculties that might want to participate a low-cost point of entry," he says. "And that's allowed the campaign to increase its reach."

George adds that while the fall campaign was timed to coincide with the start of the application planning process, he won't have numbers on actual recruitment until registration starts next summer. A second wave of promotional support is expected later this year. **CT**

PICK FROM ABROAD: INDIA

Levi's pushes boundaries



In a country where a public peck between Richard Gere and actress Shilpa Shetty caused an uproar, the new Levi's Red Tab "Cling Fits" campaign turned a few heads.

One of the beautifully shot print and OOH ads by JWT Bangalore features Bollywood star Kangana embracing a shirtless hunk atop a demolition ball dangling over a city skyline. Both are clad in tight "Cling Fits" jeans and little

else. Another execution depicts Kangana lying on top of the male model on a construction joist.

The risqué ads, which are running across India, scored a lot of Bollywood-related blog buzz and media coverage by using the outspoken Kangana, a gossip column staple and fan favourite among the brand's westernized youth target. **AB**

HOME DEPOT ADAPTS TO CONQUER



Above, left to right: Home Depot's Steve Savoie, senior director, store development; Gino DiGiacchino, VP merchandising; Jeff Kinnaird, regional VP operations Canada East; Annette Verschuren, president; Peg Hunter, VP marketing and communications

Bring on the competition. Home Depot is ready.

Toronto-based Home Depot Canada opened a 115,000-square-foot "Project" prototype store in Richmond Hill, Ont. last month, and *strategy* was invited on a pre-launch tour with the company's top brass explaining the strategic insights behind the new format.

A "hub and spoke" approach aims to make the giant store easier to navigate, and greater décor presentations make it easier on the eyes. When customers walk in, they see a desk called "Central" (the hub), which lets them know where to find whatever they're looking for. The "spokes" are project-based centres with inspirational vignettes: the kitchen centre includes a dream kitchen, while the bedroom centre has a walk-in closet.

"I think this takes market share from independents, because we've created stores within a store," explains president Annette Verschuren. "The trick is flexibility. We have to design our stores so that customers will come to us."

The store's décor and project management staffing is triple that of others. Each area includes associates who direct customers to experts, many of whom have design and project management backgrounds. Home Depot has also hired a "trend merchant" to ensure connectivity throughout the store's offerings.

The store favours graphics over text, with many images coming straight out of the Home Depot *Dream Book*. "People want to think and dream in pictures, and it helps make the process simpler when your mind's not cluttered," explains Verschuren.

The December opening was supported by OOH, flyers and in-store events featuring celeb designers Steven Sabados and Chris Hyndman, as well as a street effort that entailed 10 branded Smart Cars driving around Richmond Hill. Four more Project stores will open in Ontario by the end of 2008.

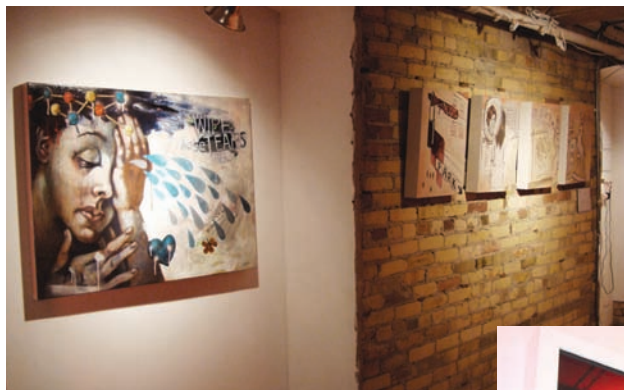
Verschuren is confident her company will thrive in its increasingly competitive category, saying, "Our ability to adjust will be our success." **AB**

ted – it was a free-for-all”

What if ads *were* art?

Just how different would ads be if creatives didn't have to listen to account people and clients?

Toronto-based agency John St, along with its design firm Amoebacorp, played on this idea for a holiday party last month. The partners rounded up all the creatives at the end of October to brief them about the optional party project. They could each sign up for the brand of their choice (as long as it was a client of the agency's),



John St. and Amoebacorp's holiday party/art show included Pam Purser's Girl Guide badges (right)

and were given a week to come up with their own interpretations. The resulting projects were displayed at the party, which replicated an art gallery



opening soiree. Although each of the pieces played with brands, they looked far more like works of art than ads.

"We got to do whatever we wanted – it was a free-for-all," says Pam Purser, designer at Amoebacorp. Purser is dedicated to the agency's AstraZeneca business, but opted to take a go at playing with the iconic Girl Guides of Canada badges. She did her homework, even trekking up to the organization's Toronto headquarters to study its badge archive.

Purser produced five thought-provoking executions. One badge features little food patches, with the copy: "52% of girls begin dieting before age 14." The Girl Guides of Canada were so impressed with the badges, they bought all five to display at their headquarters. **AB**

Summer school is in



The Sharp Centre at OCAD

Looking to sharpen your skills? The Ontario College of Art and Design is accepting applications for the country's first advertising master's degree program, led by a who's-who of local talent including Ogilvy's Janet Kestin and Nancy Vonk, Zig's Elspeth Lynn and The One Club CEO Mary Warlick.

Starting in July, the part-time, three-year Executive Masters of Design in Advertising program is open to marketers, art directors, planners and writers with

minimum four years' work experience. Four students from each background will be accepted, forming five multidisciplinary teams to encourage media neutrality and what Robert Saxon, director of graduate studies at OCAD's Faculty of Design, calls "diagonal thinking": "Clients today recognize that their managers need to think more creatively, and creative people and planners need to think more like marketers," he says. "By taking courses together, the creative people are going to hear the client's perspective, [and] creative directors are going to teach marketers how they go about problem-solving."

With perks like trips to agencies in New York, London and beyond, Saxon says competition for the 20 spots will be fierce. "We're looking for really top-notch people," he says, adding that he hopes the international talent lured to Canada first to study will stay to work at local agencies. "We want to turn out [the] leaders in tomorrow's industry." The application deadline is Apr. 1.

Many instructors are also on the advisory panel that helped develop the degree, including Taxi's Steve Mykolyn, the Doug Agency's Mike Welling and Target's Noel O'Dea. (The program is not related to the ICA plan discussed in the Forum column on page 43.) **CT**



Free food, rent fuel viral buzz

It's not often that landlords encourage their tenants to throw parties.

Halifax-based Killam Properties is doing just that with a "Heroic Gatherings" promotion, designed to generate buzz. The parties started last month, and will run until the end of this month, with the potential to continue all year across its 8,500 units in Halifax, Moncton, Saint John and Fredericton.

A supporting campaign by Halifax agency Colour revolves around "Landlord Lou," a fictional character who invites Killam tenants to place their food orders at landlordlou.ca. Party options are illustrated with corresponding photos of Lou – e.g., he's decked out in a sports jersey for the big game get-together and a mud mask for girls' night. The food is supplied by partners Boston Pizza and Swiss Chalet, and personally delivered by Killam property managers.

"Food is a social object – something people gather around. We want to spark conversations," explains Carman Pirie, principal at Colour. Since apartment dwellers tend to socialize with other apartment dwellers, the goal is to get non-Killam tenants thinking about their own landlords, and whether it's time to move.

The Landlord Lou microsite links to Lou's Facebook group. "We're trying to start a bit of a virus," says Pirie. Colour infected Halifax with a student-focused viral last fall, when they introduced the character with three online videos showing him "coming to the rescue" of hapless young tenants, as well as a zany guerrilla effort that involved thousands of plungers hidden around the city. The effort challenged current and prospective tenants to find 50 plungers for a free month's rent, or 500 for a free year. Shortly after launching, the microsite landlordlou.ca/hero was garnering an average of 400 to 500 hits a day – not bad in its relatively small market.

The stunts were cheap to produce, and landed local and national media coverage as well as impressive ROI. "We created three videos for under \$20,000; a comparable TV spot would cost \$100,000," says Pirie. And Killam achieved vacancy rates of zero in all but one of their student-focused buildings. **AB**

WATER COOLER

ASKING CANADIANS

Facebook recently launched "SocialAds," which can be tagged onto member activities such as reviewing or buying products and then shared with the Facebook user's networks. Advertisers are also creating custom profiles for brands. But are Canadians, notorious Facebook addicts, buying into it?

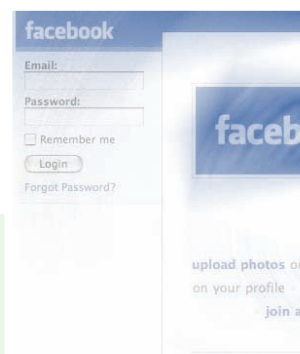
What's your reaction to integrated advertising in Facebook?

There's advertising everywhere else anyway, so it doesn't bother me either way. 75.3%

Facebook ads should be shot and killed. 21.8%

It makes me feel like my shampoo is talking to me, and I like that. 2.9%

This poll of 1,000 Canadian Facebook users was conducted by the AskingCanadians™ online panel from November 28 to November 30, 2007. AskingCanadians™ is owned and operated by Delvinia. www.delvinia.com



Pitching, yes. Bitching...



When the team at DeGroote School of Business at Hamilton's McMaster University came up with a feisty slogan to promote the second Canada's Next Top Ad Exec contest, they didn't think they'd face opposition from their own students' union.

Nopitchdontbitch.ca was developed by Woodbridge, Ont.-based The Brand Factory to spread the

word about the case competition, which invites business students to develop a campaign for sponsor Mitsubishi Motors of Canada. Posters, coasters, and packing tape featuring the URL were sent to schools across the country. But the McMaster Students Union, and a faculty member at Queen's University, objected to the word "bitch," so they were reprinted with a "marketing advisory" sticker.

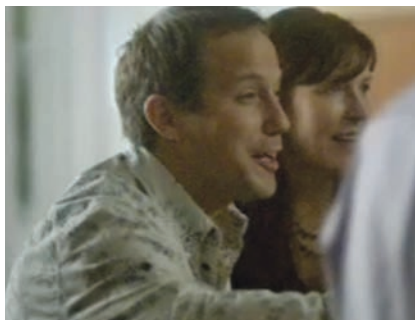
"We realized there would be controversy, and it became a bonus because that creates more buzz," says DeGroote lecturer and director of business exchange Mandeep Malik. Schools can also promote the primary website, topadexec.com, but Malik says the second site was needed to pique the interest of Canada's 160,000 MBA students, business minors and undergrads in advertising careers.

New this year are an official YouTube channel, a blog by last year's winner, Monica Walker, and a 300-member Facebook group. "You've got to put yourself where your target lives," says contest student chair and McMaster Mechanical Engineering and Management student Adam Vespi. And prizes have doubled, with internships from the CMA and Toronto-based agency BBDO and two Mitsubishi Lancers to be awarded at the industry showcase day on Mar. 25.

At press time, 30 business schools and 10 MBA programs were participating, and two are considering integrating the program into their curriculum. The deadline for submissions is Jan. 25. **CT**

Brilliant!

◀ By Annette Bourdeau ▶



A still from Loto-Québec's latest "Always Be Nice" TV campaign

Phoning it in

"Hey, what's up Q92? There's something I'd like to say to Stan. Do you remember sticking my head in the garbage in the schoolyard? And in high school you stole both of my girlfriends? And you used to say that my dog was always ugly. Well, I wanted to tell you I won the Lotto 6/49. So, yeah, have a great day!"

Talk about seamless integration.

Three new radio spots from Montreal-based Loto-Québec replicate talk radio call-in shows, with some even including customized taglines for the different stations. The "calls" seem like part of the station's content until messaging for Lotto 6/49 is introduced at the end, along with the company's long-running "Always Be Nice" slogan.

"The intention is for listeners to at first think it's part of the show," explains Lynda Zuliani, Loto-Québec's director of advertising and communications. "I think radio is a great media for being fun."

The spots, by Montreal-based Sid Lee, are running across Quebec in English and French.

**WE'RE THE ONES
THE COMPETITION
KEEPS TALKING ABOUT**

*We're the ones the
competition keeps
talking about*

[illegible]

A man in a red shirt and blue safety vest is holding a stack of newspapers and magazines. The top magazine is titled "Vente de sofas! 448\$". Other visible titles include "FUTURE SHOP" and "Le Soleil". The background is a repeating pattern of the text "We're the ones the competition keeps talking about."



**WE'RE THE ONE
THE COMPETITION
KEEPS TALKING ABOUT**

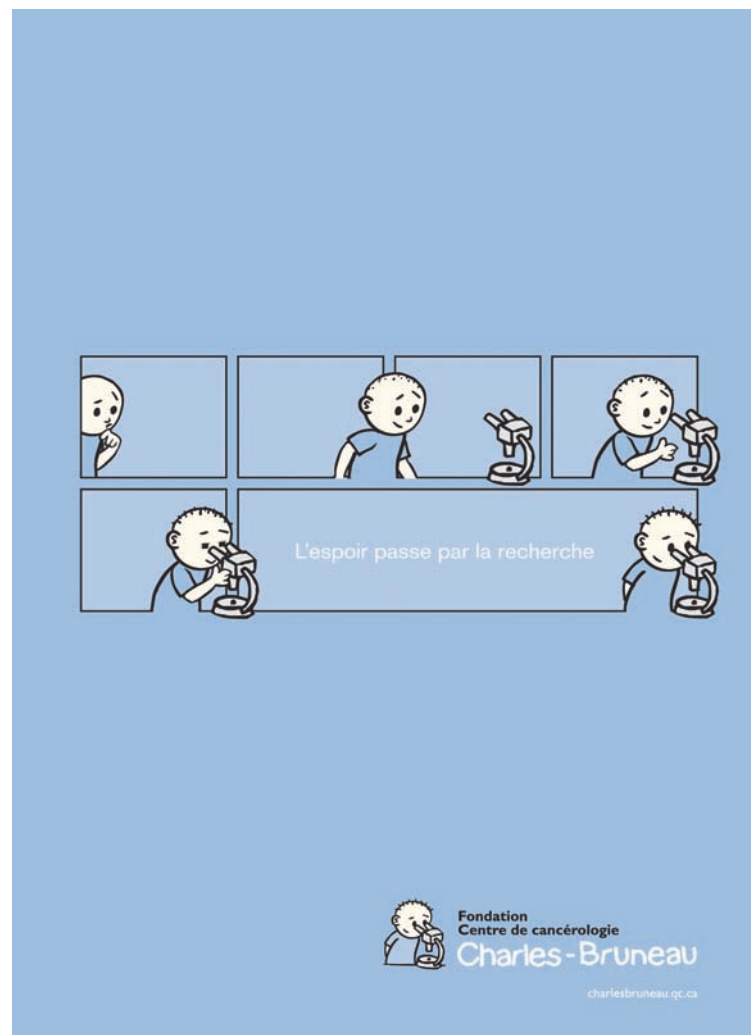
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OUTSTANDING NEW CAMPAIGNS

◀ By Annette Bourdeau ▶



PALM ARNOLD'S HOPEFUL TEAR-JERKER

This isn't your typical tragic cancer research campaign.

Montreal-based Palm Arnold Communication is helping pro-bono client Fondation Centre de cancérologie Charles-Bruneau create a more positive brand identity with a new logo and slogan, "finding hope through research." The first campaign featuring the new positioning includes two incredibly simple yet powerful 30-second TV spots.

One shows a mother weeping, with text rolling out slowly to finally reveal the message: "How would you react if you were told that your child won't die?" At the end of the spot, the mother shows a hint of a relieved smile. The second features a father, and both spots have English and French versions.

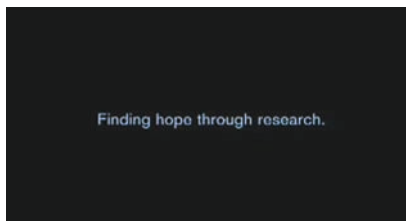
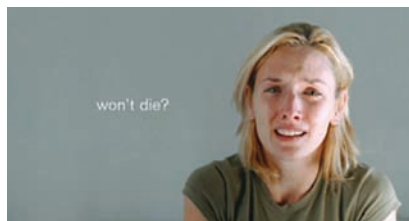
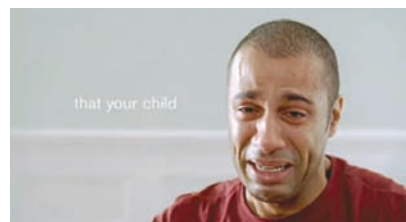
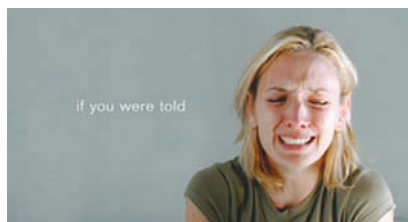
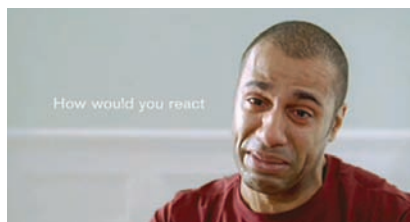
"It speaks to hope in a really different way," says Christina Brown, CD at Palm Arnold. "When I saw the spots for the first time, I was really unprofessional and just wept."

Supporting print and OOH executions running in the Greater Montreal Area are also very simple. They all highlight the new logo, a cute cartoon boy, with the slogan "finding hope through research." A print ad features the logo boy in a comic-like strip. He's bald in the first frame, and has progressively more hair throughout. He's looking through a microscope to reinforce the research messaging.

"Before, they had more of a traditional approach, showing sick kids with sad music in the background. It worked, but it was the same as all the other foundations' ads," explains Pascal De Decker, Palm Arnold's VP/CD. "Ninety percent of the kids they treat get better, so they wanted us to communicate that hope."

advertiser: **Rébecca Dumont, communications director; Pierre Bruneau, president, Fondation Centre de cancérologie Charles-Bruneau**
agency: **Palm Arnold Communication**
CDs: **Pascal De Decker, Paulette Arsenault**
copywriter: **Éric Chavagnac**
AD: **Anik Ouellet**

client services: **Sylvie Robert, Marjolaine Durand**
agency producer: **Louise Genest**
prodco: **La Fabrique d'images**
director: **Jean-Michel Ravon**
music: **Apollo**
sound: **Sonart**
print producers: **Suzanne Mainville, Gabrielle Lamarche**
illustration and animation: **Patrick Dea**





WALLNUTS' GUERRILLA GORILLAS

St. John's is about to go ape.

Locals may soon see branded (stuffed) monkeys peering into windows around the city, thanks to a truly "gorilla" effort set to roll out this month for Wallnuts Climbing Centre, a rock-climbing facility.

The monkeys will be clad in white T-shirts with wallnutscimbing.com emblazoned across their chests, and will stick to the windows with suction cups on their paws. They'll be placed in highly visible yet hard-to-reach places for maximum staying power.

St. John's-based Target Marketing and Communications is the agency behind the monkey business and this is its first collaboration with Wallnuts. The effort aims to generate buzz about the well-known independent St. John's climbing centre, which has a diverse clientele ranging from professional athletes to kids' birthday parties.

At press time, it still hadn't been decided just how the monkeys were going to climb to their perches.

advertiser: **Leo van Ulden, owner, Wallnuts Climbing Centre**

agency: **Target Marketing and Communications**

CD: **Tom Murphy**

senior AD: **James Jung**

AD: **Jessica Tipping**

copywriter: **Jenny Smith**

FUR FIGHTS BACK

The fur industry is tired of its bad rap and is ready to fight back. A new public information campaign from the Montreal-based Fur Council of Canada (FCC) features surprising print executions, including one with a photo of a fur-clad woman with the headline "Environmental Activist!"

The efforts aim to drive traffic to the microsite furisgreen.com, which features a list of the fur industry's eco-friendly traits like being non-toxic, non-polluting and durable.

"We don't have big budgets, so we put out something unexpected [to generate buzz]," explains Alan Herscovici, EVP at the FCC. "The fur trade has been environmentally sound for quite some time...it seemed important to clarify things."

"There's been quite a strong response," Herscovici continues, adding that it wasn't uncommon for the microsite to get 5,000 unique hits per day in December. "It's at least making people think."

Within one week of launching, the campaign was spoofed on *This Hour Has 22 Minutes*, much to Herscovici's delight. "They did a spoof, but our messages are there," he says. Herscovici says the campaign has also sparked many discussions in the blogosphere, with some fur foes conceding the campaign raises some valid points.

"A large number of the trappers are aboriginals. They live on the land, and they don't need lectures about caring for nature from urban animal rights activists," says Herscovici.

"A lot of these anti-fur campaigns are extremely insulting."

The campaign was done in-house, in consultation with biologists.

advertiser: **Alan Herscovici, EVP; Teresa Eloy, marketing communications, Fur Council of Canada**



You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to: editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at ssstanley@brunico.com, co-curators of *strategy's* Creative space.

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Mania program information | www.the-cma.org/b2bconference
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PHOTO BY MARK A. STEELE

The (real) best work of the year

◀ By Mary Dickie ▶

As chosen by the folks who did it: P&G's Grand Prix is for innovation, Campbell does Cannes and Pepsi-QTG fosters collaboration

Innovative campaigns for (left to right) Campbell's Soup at Hand, Pepsi-QTG's Doritos and P&G's Look Fab were among the winners of the companies' internal marketing awards

Heaven knows there's no shortage of awards in the Canadian marketing and advertising industry. But for a marketer, most of them are externally focused, agency-centric and limited to campaign categories. *Strategy* wanted to find out what marketers thought their best work was – when left to their own devices – and what qualities they're looking to reward.

So, we checked in with some of Canada's big CPG players to get a behind-the-red-carpet perspective on their internal marketing awards. These programs can help senior management identify future marketing leaders, boost morale and provide a way for employees in different divisions to appreciate each other's work. And in companies with global reward programs, they also help to spread the word about innovative Canadian work to colleagues around the world.

Some of the awards are focused on business results and some are purely about creativity, and the prizes range from mere office glory to a trip to the Cannes Lions advertising festival to see what the global competition is up to. We got the scoop on three such programs – at Procter & Gamble Canada, Campbell Company of Canada and Pepsi-QTG Canada – and we found three different approaches.

P&G REWARDS WITH COMEDY AND TEXT MESSAGING



P&G award winners Pantene Midnight Expressions (above) and the Look Fab campaign (opposite)

Procter & Gamble Canada threw a gala shindig at downtown Toronto's Revival nightclub in October to hand out its 10 annual Canadian Business Building Marketing Awards – three for individual excellence and seven for team executions. The company employs 100 marketers working on dozens of brands, including Tide, Pampers, Swiffer, Crest, Gillette, Pringles and Pantene. At the event, they all voted on the team awards, as did the 30 or so agency partners and senior staff members from P&G headquarters in Cincinnati who were in attendance.

The process for the P&G awards, now in their third year, began with the company's six associate marketing directors nominating their best executions in the team categories.

"Our objectives were to inspire, celebrate and reward the organization," explains Chris Laird, associate marketing director, fabric and home care, who helmed the awards process. "We identified all the executions we thought were deserving of recognition – we probably filtered through 60 or 70 across the categories – and had a big session where we rolled up our sleeves and whittled them down to three or four nominees per category."

The shortlisted teams each had two months to collaborate with their agencies on a two-minute video that "brought the idea to life in a creative way," says Laird. At the gala, the videos were introduced by emcee Rajiv Satyal, who worked at P&G headquarters in Cincinnati before moving to L.A. to become a standup comic

– and the crowd had two minutes to vote for their favourite entry via text messaging.

"Some of the videos were extremely humorous and creative," says Laird, "and Rajiv is this awesome combination of a really funny guy who knows all the P&G lingo and all the inside jokes. So it's a lot of fun, and a bit competitive because you've got the different brands and business units there."

P&G's awards are meant to be judged first and foremost on business results, specifically on share growth and ROI – although creativity is also taken into account, and with live voting

It's really our one shot a year to get the whole marketing organization together outside of the typical training sessions and **celebrate the great work that's been done**

influenced by the videos, the results can be somewhat unpredictable.

This year's best initiative award, for the plan that demonstrated the most effective way of reaching the consumer, was won by Gillette 3X for a promotion that linked the brand, via a series of consumer events, to things that are important to its male professional target, including burlesque dancers, beer and cars. Best overall marketing plan, for best-in-class business results, was won by Herbal Essences Hair Care. And best first moment of truth, which means "sort of best in-store," according to Laird, was won by LCL Baby for a Pampers in-store marketing effort at Loblaws.

Best search-and-reapply is a new category, added this year "because of the importance of looking across the company globally to understand what other countries have done successfully, and reapply it in Canada." That was won by Tide Coldwater for the adaptation of a French campaign to the Canadian market. "The idea was basically that if everybody in France washed in cold water, they'd save enough energy to light up 2,000 villages," says Laird. "So they established a sustainability positioning, and the Canadian brand team took that and made it Canadian-specific, saying 2.5 million Canadian homes instead. They redid that idea in Canada with great success, so it was a great example of search-and-reapply."

Laird says best commercial innovation is a crucial award. "We divide innovation into two parts," he explains. "One is product innovation, which is adding a new ingredient to a product and marketing it. And then there's straight-out commercial innovation, where you take an

existing product and basically go to market in a new way without any major changes. That's a skill and a behaviour we want to reward in Canada. Often we don't influence product design, so what's in our control is how we actually go to market with a product. And we want to reward innovation there."

The winner in that category was Look Fab, a campaign that marketed beauty care products from brands like Cover Girl, Pantene, Olay and Venus under one umbrella. The campaign's most arresting innovation was the Look Fab Studio, a temporary "pop-up"

beauty-care destination that took over a storefront at the corner of Yonge and Bloor streets in Toronto for a month last spring, offering product sampling and tips from beauty experts like makeup artist Paul Venoit.

"We took all the products at our disposal and all the equities on the packaging and said, 'OK, how do we combine them and go to market in a unique way that leverages scale?'" says Laird. "The Look Fab Studio was a big success, so that won in best commercial innovation, but there were some other cool ones – like Bounty, the paper towel brand, which marketed the select size in a whole new way. They restaged it around a waste and environmental message, and it was very successful."

Best test-and-learn, which rewards a team that has built results by learning either from success or failure, went to Pantene Midnight Expressions hair colour. "It's a specific hair care line for Asian women," says Laird. "Canada was a key test and learn market because of the predominance of Asians here, and they did a great learning plan around that."

The final team award, for best turnaround of an underperforming brand, went to Braun male grooming for work that, Laird says, turned a declining number three brand into a growing number two brand by changing the target. "That led to a change in media buying and more focused in-store plans, which led to the breakthrough."

"That one's based on solid marketing fundamentals," he adds, "figuring out your issues, understanding your target consumer, figuring out the right communication and going to market in a new way."

The three individual awards, given for marketing capability (to Judi Hoffman, for Look Fab), agency partner (to BCP, P&G's longtime Quebec media agency, for its work with *Star Académie*, Destination Tendance and Pampers Showmercials) and P&G renegade (to Carlos Quintero, for leading the Gillette 3X launch and constantly testing new vehicles and programs), were decided on by a nine-member team of senior marketers.

"The winners just get the glory and a statue, but it's a pretty big deal," says Laird. "It's really our one shot a year to get the whole marketing organization together outside of the typical training sessions and celebrate the great work that's been done. P&G has also had a couple of years of great business results, so it was an opportunity to celebrate that as well."

It's also a good way to reward Canadian marketing innovation in a company where product innovation usually comes from the U.S. "That's why we added categories like best search and reapply," says Laird. "We wanted to reward brand teams that use their resources wisely, i.e., they don't necessarily create everything from scratch and look at the best ideas globally, because most of our brands are in countries around the world."

P&G also has a global brand-building award, which Laird says he plans

to integrate into the Canadian program in the future.

"The vision is that the regional awards will feed into the global program, or at least there'll be some kind of synergy," he says.

"It's a big company that can at times be siloed, and the awards are a great way to share and reapply and get everybody's creative juices going."

CAMPBELL TAKES CREATIVITY TO CANNES



Campbell uses the Cannes Lions festival as a template for its awards

At its first annual marketing awards, a red-carpet affair held at Toronto's Pantages Theatre last March, Campbell Canada chose to reward the creative aspect of marketing first and foremost, in keeping with its premiere position among the company's six core values: creativity, community, competition, collaboration, courage and can-do. They even call them the Marketing Creativity Awards.

"We felt as a marketing leadership team that the creativity value was the one we ought to hold in high esteem and pursue," explains VP marketing Mark Childs. "The creativity value slogan is: 'We

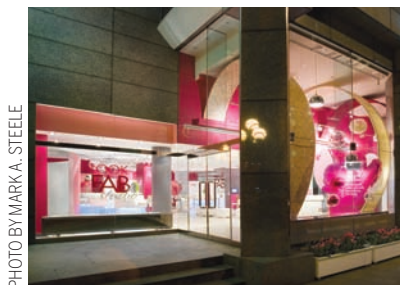


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Annie Gaudreault
ACCOUNT DIRECTOR



John Nishida, General Manager of Pigeon* branding + design, is pleased to announce the appointment of Annie Gaudreault to the position of Account Director. Annie brings to Pigeon* 16 years of experience working with tier one branding and design agencies in both Montreal and Toronto. Most recently, she co-founded Russell Branding, a successful Toronto design firm. With a proven track record for helping clients build winning brands, Annie is excited about returning to Pigeon*, the place where she began her career in 1990.

A proven leader with exceptional strategic ability, Annie will work as a senior member of the client services team to uphold Pigeon's established reputation in the industry for excellence. Annie's passion for her work is only exceeded by her dedication to building strong relationships with her clients, which include notable marketing organizations such as Corby Distilleries, Harvey's, Natrel, Nestlé, Swiss Chalet, Timothy's World Coffee, and Unilever.

announcing

Marty Rudman
SENIOR DESIGNER



John Nishida, General Manager of Pigeon* branding + design, is pleased to announce that Marty Rudman has joined the Pigeon* creative team. Highly regarded in the branding and design industry for almost 30 years, Marty brings valuable experience as co-founder and creative director of Dollery Rudman Friebauer and FutureBrand. Marty is an award-winning designer and his designs have been featured in many prestigious design publications.

As a member of the Pigeon* creative team, Marty will continue to create strategic design that expands the relevance of the brand, and builds a meaningful connection between the brand and the consumer. Marty has a proven track record for creating innovative and successful brand building solutions for many of North America's largest consumer goods companies, including Cadbury Chocolate Canada, Dare Foods, Effem Inc., Fairmont Hotels, Hudson Bay Company, Kellogg's, Molson Breweries, Rogers, Royal Bank of Canada, and the Toronto Stock Exchange.



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dare to be different and we are naturally curious. We use our imagination and intuition to create possibilities in a fun and inspiring way.' That is something that everybody in the whole Campbell Canada organization has exposure to and lives by."

Campbell uses the Cannes Lions international advertising festival as a template for its awards, which are divided into film, press/outdoor, media, promo, cyber and design categories. The winners of each category qualify for the best-of-show Grand Prix, as well as an optional Titanium award for a "big idea" that transcends the six categories. Most enticingly for Campbell marketers, the Cannes connection extends to the ultimate prize of a trip to the festival for the two-person Grand Prix-winning team.

The company's 24 marketers, who work on brands like Habitant, Prego and V8 as well as Campbell's Soup, submit their own entries for the contest, and may include their agency



partners and/or other Campbell employees who have contributed to the effort in their submissions. They're evaluated by an eight-member panel consisting of Childs, Campbell Canada president Philip Donne and agency partner leads including judging chair Jack Neary of BBDO, a past Cannes judge.

"We decided that 70% of the rating had to be informed by how the work dared to be different, how the work was inspired and how the work created a new opportunity for us in the marketplace," says Childs. "For the other 30% of the rating – and this was obviously somewhat subjective – we asked the teams to demonstrate individually or as a team either natural curiosity or intuition. We did say quite explicitly that results were not mandated. We didn't say not to put them in, but we wanted to be provocative and inspire the team to think about the art as much as the science of marketing."

Cannes is one of those agency secrets that clients don't often have the opportunity to experience but, I argue, should

The big winner in 2007, out of 27 submissions, was the "Shadows" ad campaign for Soup at Hand, which consisted of 15-second commercials for Campbell's new microwaveable on-the-go soup varieties.

"The commercials shared the news of the new varieties by using hand shadows, and we thought that was very inspired," says Childs. "It certainly dared to be different in soup and, we thought, in food; it helped us create a new opportunity in the marketplace; and there was clearly a healthy dose of intuition brought to the table in that it was not what you would normally expect from us as an organization. The idea linked to the fact that this is the only soup you can eat with your hands, and we thought that was a wonderful celebration of the creativity award."

Childs says that the atmosphere at the Cannes Lions festival was what actually inspired him to create the awards program for Campbell Canada. "I had the opportunity to go to Cannes two years ago with Phil Donne," he says. "At Cannes one gets incredibly inspired, and we put one and one together and got two. I heard from the marketing team that we



Campbell's "Shadows" (opposite) took its Grand Prix, while "Broccoli" (above) won Titanium

really didn't have a marketing-dedicated recognition program, and so there was clearly an opportunity.

"I think what's wonderful about being able to take two folks to Cannes is that it really is a place to be inspired," he adds. "Cannes is one of those agency secrets that clients don't

often have the opportunity to experience but, I argue, should. We wanted to extend the opportunity to our team to be inspired, and to take time out to look at work that isn't just our work."

Campbell also has a global recognition program, called the Extraordinary Performance Awards, and at the most recent edition, held at the company's international headquarters in Camden, NJ., in November, Campbell Canada brought home four awards.

"That program recognizes delivery in the marketplace, so it's more results-oriented," says Childs. "It's probably the pinnacle of recognition within the broader organization. It also fosters an environment of sharing ideas and creating connections around our global network, which is wonderful for

motivation and retention within our teams."

And it provides a balance against the creative orientation of Campbell Canada's program.

"We have a mission that is about inspiring, provoking and delivering consumer ideas, and we're really passionate about that," says Childs. "I think what's most important about our awards is that they inspire more creative thinking and ultimately better ideas."



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PEPSI'S DECADE-OLD PROGRAM CELEBRATES COLLABORATION



Pepsi-QTG winners included the PHAM team for its NHL work (above), and Quaker for Chewy (opposite)

Pepsi-QTG Canada, which includes Quaker, Tropicana and Gatorade as well as Frito Lay and Pepsi among its brands, has been handing out its annual marketing awards for 10 years now. Seven years ago, the company decided to incorporate the awards ceremony into its national marketing conference, which this year takes place Jan. 28 to 30, and make a big night of it.

"It's a three-day conference," explains Dale Hooper, VP marketing, Pepsi-QTG Canada. "We bring in speakers and invite our agency partners, and on the first night we have our annual marketing awards. It's a fun night, and it allows people to get to know each other better. The last couple of years it's been in Niagara Falls, but this year we're going to the Kingbridge

Centre in King City, Ont. We invite our agency partners to the awards part, plus senior people from [parent company] PepsiCo in the U.S., so there are probably about 150 at that ceremony, and everyone really enjoys it."

The awards, which are stone tablets, are divided into three sections: creative, media innovation and results-oriented. Every piece of creative produced by Pepsi-QTG's 85 marketers is nominated for the two creative awards (TV and non-TV), and the marketers and their agency partners vote for the winners by paper ballot. The media innovation award is selected by the agency partners. And the results-oriented awards – best innovation, promotion, insight, the Power of One award, which rewards teamwork across divisions, and brand-building – are selected by Pepsi-QTG Canada's five marketing VPs, led by Hooper.

"The VPs get it down to three finalists, and then choose a winner," he says. "The big one is brand-building. It's based on the last three years of results, so it's not just a one-hit wonder. Last year it was won by the Quaker Chewy granola bar team. They had unbelievable three-year volume share and profit growth, and they did some great

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In the March and April issues, *strategy* is once again running its Media Deconstructed series, wherein we feature some of the year's top media plans.

This year's categories are:

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Goal: the object of the program your plan supports.

Target consumer: Bullet points.

Insights and strategy: A few lines on each.

The plan: Map out the consumer touchpoints, and what happens in each with relevant execution details.

Results: Pithy summary of metrics versus goal.

Credits: Who did what. Include marketers and relevant AOR/digital folks involved.

strategy will review the submissions, and the selected plans will be featured in our annual two-part series.

Submit your plans by January 11th to:
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Canadian innovation, like moving the line to peanut-free before everyone else did."

Doritos also had a good year, winning best innovation and TV creative for "Sweet Chili Heat," plus best media innovation for its Doritos 2Screen work with the Juno Awards.

"The cool thing is that there are a lot of different elements to the awards," Hooper says. "There are the creativity awards that everyone votes on, and the awards that the marketing leadership team assesses based on results. And the Power of One award [won by the PHAM team for partnering with the NHL on efforts including "Bring Home the Stanley Cup" and "Game On with Sidney Crosby"] is about collaboration – people doing things collectively to make our companies better places. Like the people who work on PepsiCo Brand College, which is our learning and training program. The marketing people who run that can get nominated for the great job they do. So it doesn't just have to be great advertising work, it can be other things people are doing to make our teams better."

This year's nominees include Diet Pepsi, Gatorade and Tostitos for best brand-building, Doritos "Tandoori Sizzler" for best TV creative and SunChips' "Start A Wave" for best non-TV creative and best consumer promotion.



Canada is the only PepsiCo territory that holds its own internal marketing awards. Hooper, who recently moved to Pepsi-QTG from Frito Lay, thinks he's the only person who's been around for the awards' 10-year run – and he's seen them evolve over the years as the company has expanded from just Pepsi and Frito Lay to include Gatorade and Tropicana.

"The impetus was to reward our work, to foster us working together, because there are so many divisions, and to foster an environment where great work is celebrated," he says. "Most of the awards are for Canadian initiatives, so if you've picked up an ad from the U.S., it doesn't qualify. But we've created a new award for the best campaign, which might take elements from elsewhere but some parts are Canadian-led. In some cases, picking up the global creative may be the best solution."

Hooper says the awards also serve as a morale-builder. "The best part is that we all get together and celebrate great work, and when people look around, they start to learn about each of the businesses and what type of work they're doing," he says. "They see the innovation, and I think it helps them understand what the different options are, where else in the company they could go and work, for instance. We do a lot of fun marketing, and it's a way for people to see how good we really are."

And it works. In both 2002 and 2005 Frito Lay Canada won the Don M. Kendall Co-Founders Award, a global PepsiCo program that rewards superior and consistent performance over a three-year period. ■

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BMW'S WEB 2.0 EFFORTS INTENSIFY



John Cappella is the man behind BMW's biggest and youngest skewing launch to date: the 1 Series

◀ By Annette Bourdeau ▶

Talk about going out with a bang.

Before leaving his position as brand communications manager at Whitby, Ont.-based BMW Group Canada to take on a new challenge within the company focusing on the retail side, John Cappella fine-tuned the biggest Canadian launch BMW has ever seen for the 1 Series. Expectations for the March launch are high, since the company has been on fire lately, seeing consistent growth for over a decade and holding the coveted top spot as the volume-leading luxury vehicle in Canada. In the first 10 months of 2007, BMW Canada was already up 18% over last year.

The new 1 Series model is the luxury automaker's first attempt at targeting a younger segment – 30 to 40, as opposed to its typical 40-to-50 range. Going after a younger cohort gave Cappella an opportunity to try

a completely different marketing approach, including BMW Canada's first foray into social marketing.

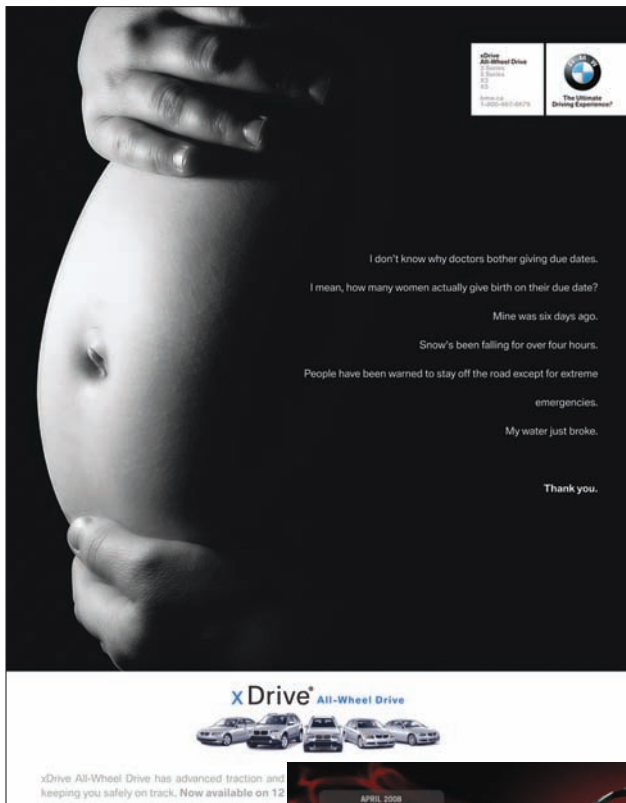
"Facebook is going to play a big role," says Cappella of the 1 Series campaign, which is just starting to roll out this month. He worked with Toronto-based agency Teehan + Lax on Facebook efforts like a contest that invites users to get their friends to virtually vote for them. When the effort wraps up in April, the top five users with the most votes will get to test drive the 1 Series on a closed course under the guidance of a professional driver.

"He's creating excitement about consumer drive events where people can experience the 1 Series in an exclusive arena," says boss Kevin Marcotte, BMW Canada's director of marketing. Because it's going after a younger target, the campaign will run fewer print

ads than usual in favour of more online efforts aimed at driving traffic to a dedicated microsite, Intensity.ca. A cryptic teaser campaign began last month, with a prompt to join a "notevery1getsIt" mailing list on the main BMW Canada website. "It's intended to be a little mysterious. It's a brand new segment for us," says Cappella.

Cappella is no stranger to web-centric campaigns. He served as BMW Canada's manager, eBusiness, from 2002 to 2005, during which time he overhauled three websites in just two years – BMW.ca, Mini.ca and the retailer support site.

"He likes to operate fast. BMW sees speed as an advantage," says Marcotte, adding that Cappella's penchant for speed gels perfectly with a BMW mantra that came from former global CEO in Munich, Eberhard von



Above: BMW won women's attention with safety while others pushed performance
Right: the new 1 Series site



Kuenheim, who once observed, 'It's not the big who eat the small, it's the fast who eat the slow.'

Cappella, whom Marcotte describes as a creative strategic thinker, was intent on using the web to strategically demonstrate BMW's benefits in a unique, engaging way at a time when many marketers still had bare-bones websites with lists of product attributes. "My first project was a challenge on the Mini side, to change the perception that it's not a good winter performer. We did online videos and testimonials," Cappella recalls. "Five years ago, a lot was changing in the online space. There was a great opportunity to move things forward."

When Cappella became brand communications manager in 2005, one of his major focuses was to raise awareness about the BMW xDrive all-wheel-drive models – key for the Canadian market because they're good winter driving performers. A web campaign in

early 2006 increased traffic to bmw.ca/xdrive by 600%, which Cappella attributes to good online creative executions by Cundari, featuring a snow-covered BMW 5 series driving off, leaving a silhouette of the car in its wake, as well as bi-weekly contests to keep visitors coming back.

This past year, Cappella led a new xDrive campaign that focused on safety messaging to differentiate BMW from competitors who were hornning in on its established "performance" positioning. One execution, featuring a pregnant woman using a BMW to get to the hospital in time, drove home the safety message, which was a big departure from BMW's typically more male-focused ads. "This time around,

we focused on females. That approach was new," says Cappella. Adds Marcotte: "John has definitely been a leader in the thinking of messaging safety...we've seen a significant increase in awareness of xDrive."

Part of Cappella's recipe for success is the close relationships he fosters with his agency partners at Toronto-based shops Cundari, The Media Company, Blast Radius and now Teehan + Lax, all of which he treats as an extension of his marketing department. He's adamant about keeping his agencies in the loop as much as possible, and invites them to internal seminars. "If we as a marketing

department go through brand training, there's no reason why our agency partners shouldn't also go through it," says Cappella. Marcotte says Cappella focuses on "setting up the agencies for success" by giving them access to information and resources.

"He always gives us access to product," says Paul Curtin, senior account director at Cundari, adding that he drives a BMW himself, which BMW pays for half of. Curtin says Cappella is also a big advocate of the agency within BMW. "He's really helped us sell our ideas internally," he says.

When presenting creative ideas to the retailers, Curtin says that Cappella always explains the strategy in detail before unveiling the creative, rather than just saying, 'Here's the creative. Like it?' as other clients have been known to do.

In his new role as regional manager, central region, Cappella will be working closely with retailers in Ontario. "Our retail network is the face of our brand to our customers," he says. "I see this as a great opportunity to get closer." He'll be busily working with his agency partners on more tactical regional marketing efforts, as 2008 will see the most new launches BMW Canada has ever had, including the 1 Series, the X6 and the first diesel-powered BMW in the country.

Marcotte says Cappella is ideally positioned to handle the volume. "Given his experience on the brand communications side, within tactical marketing efforts the brand message will shine through," he says. "He has a strong record of success."

FIVE QUESTIONS

What kind of car do you drive?

I'm currently driving a BMW X3 3.0si and looking forward to driving a BMW 335i Coupe this spring.

How many of your family members drive BMWs?

My sister owns a BMW 3 Series. I'm still working on my parents...

What was your first car?

An Oldsmobile Cutlass Supreme at age 16.

Favourite vacation spot?

Italy – the perfect mix of a great food, great wine and great beaches!

Favourite way to unwind?

Spending a sunny afternoon on a BMW motorcycle (I just started riding motorcycles two years ago).

CALLING ALL “FAN”ATICS

◀ By Annette Bourdeau ▶

Judge not those who love too much.

The latest campaign from Toronto-based The Score Television Network, called Sportism, depicts hardcore sports fans speaking out about feeling ostracized by “regular” citizens for being overzealous.

One execution features a shirtless man wearing red and yellow body paint and holding a sign that says: “Don’t judge me by the colour of my skin!” All campaign elements are tagged with an icon of a giant foam hand that says, “Stop Sportism,” and drive traffic to the newly redesigned thescore.ca.

“It really comes out of the brand idea of ‘home for the hardcore,’” explains Judy John, SVP/CCO at Toronto-based Leo Burnett Canada. “We want to create a community for sports fans to feel at home and talk stats.”

The site features blogs, a fantasy draft and video clips, as well as a “Stop Sportism” contest that invites hardcore fans to upload a video of themselves “ranting, raving or ridiculing” for a chance to win \$5,000. Visitors can view the entries at thescore.ca/sportism.

We asked **Craig Redmond**, VP/CD at Grey Vancouver, and **Dave Haggith**, director of communications at Toronto-based sports and entertainment marketing consultancy IMG Canada, to weigh in on whether this campaign got them revved up.



TV

Redmond: Hardcore fans lamenting the prejudice they endure makes for funny hyperbole, the one anomaly being the streaker. I associate streaking with exhibitionism, not sports fanaticism. But I especially liked the Viewer Warning moments. Who can’t giggle at ‘The male camel toe, grape-smuggling effects of Spandex’ as a demonstration of hi-def?

Haggith: The TV spots are terrific. They sum up the hardcore sports fan perfectly. A number of sports fans I showed the ads to headed straight for the website.



CONCEPT

Redmond: Relentlessly vilified for my 40-year Toronto Maple Leaf affliction, I am the target and I like most of this campaign.

Haggith: It does a great job of creating a cause that would appeal to the sports “fan”atic, a unique and passionate demographic! They have summed up the hardcore enthusiasm that this group takes great pride in, in an entertaining campaign that has great viral possibilities.



PRINT/OOH

Redmond: The print and outdoor felt like screen grabs from the TV. Disappointing. If you’re going to embrace an idea like pseudo-racism, you really have to express in it as many divergent ways as creatively possible.

Haggith: The print campaign communicates the theme, and is also entertaining, but I didn’t feel as drawn to the website (the campaign’s ultimate goal) through the print as I did with the television.

WEBSITE

Redmond: Once I navigated through some of the content, I experienced the bigger idea of the hardcore fan. A guy hosting his own talk show to challenge the superficiality of most sports shows really speaks to the psyche of the hardcore sports fan. I am that guy. My name is Craig, and I’m a Leafaholic.

Haggith: Unfortunately, after the buildup through the ads, the website is a bit of a letdown. The concept for the site is strong and it functions fine, but considering the campaign’s main goal was to drive fans to the website to upload content, the content didn’t measure up to the expectations set.

The creds

The Score Television Network:

Craig Malanka, director of marketing

Leo Burnett:

Anthony Chelvanathan, AD; Steve Persico, copywriter; Morgan Kurchuk, creative group head; Dave Federico, creative group head; Judy John, CD; Jen Greck, account director

ARC Worldwide Canada:

Lynda Olesen, strategist; Jared Colautti, account supervisor/project manager; Felix Wardene, tech director; Shirley Ward Taggart, CD; Ian Kay, creative group head; Mark Nilsen, AD

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Last month, *strategy* looked at what the big banks – which have lots of marketing dough but little “story” – are doing in the social media space. In part two of this Media series, we’re reviewing the strategies and tactics deployed by publishing companies. With less dough to work with but lots of story to share, they’ve found interesting ways to join the conversation.

HOW TO MAKE FRIENDS AND INFLUENCE READERS

Adventures in Web 2.0 – Vol. 2

◀ By Jesse Kohl ▶



CBC's Rick Mercer has cred in the social media space, so Random House leveraged his MySpaceTV presence with a straight-on book plug

Anybody who's picked up a book on how to get published knows that landing the book deal is only the first hurdle. The biggest challenge is generating attention for the new title. When you're a publisher pumping out hundreds of books per year (or just 10), each one's only getting a sliver of the marketing pie.

The solution? Web 2.0. MySpace isn't just a pixel-based stomping ground for tomorrow's bands – it's a place where authors and publishers communicate with readers. Facebook isn't just a place for posting meaningless drivel on

your friends' walls – it's a platform that lets you keep in touch with book clubs via electronic groups and discussion boards.

Every book is targeting a fragment, so the social media space – where you can reach the sci-fi/fantasy crowd with a supernaturally compelling ROI – is a welcome plot twist.

Random House of Canada has been promoting its authors via social media for more than a year now. A strategy that began with microsites promoting individual books has quickly grown into a world of book-loving communities, social

networking tactics and podcast-like short-form video content.

Of course, audio books on iPods and other mobile devices are a no-brainer when it comes to successful distribution of content. Those people on the subway sporting white earbuds might not be listening to the top 40 dance or R&B tracks. That late-20s guy in the suit could be listening to Douglas Coupland's *The Gum Thief*. Maybe he bought it after a friend sent him a link to the viral clip, narrated by Coupland himself and found on YouTube.

Random House's BookLounge channel on YouTube was created over a year ago, and its content has attracted thousands of viewers. Heading into the holiday season, the channel hosted over 40 videos, including author interviews with John Irving, Alice Munro, Bill Bryson and John Grisham. An interview with Margaret Atwood got 3,858 views in one year; John Grisham snared 4,008 in 11 months; and the video for Random House's *The Complete Trailer Park Boys* book reeled in a whopping 23,474 viewers in eight months. The channel also drives people to the BookLounge.ca community, where more video content is available.

The September release of Naomi Klein's *The Shock Doctrine* had Random House driving online users to the book's accompanying video. In three months, the clip recorded over 375,252 views and 796 comments, and was chosen as a favourite 2,041 times. That's not counting the inevitable reposts that happen on YouTube, which racked up anywhere

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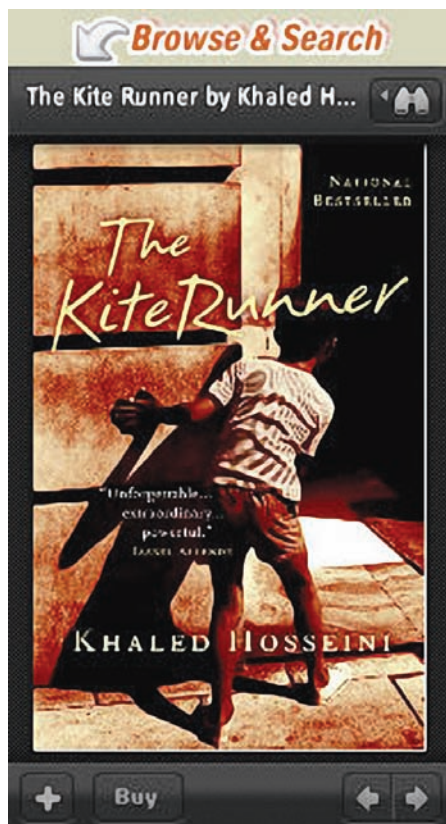
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from 18,000 to 35,000 views over the same period. When *Rick Mercer Report: The Book* launched this fall, it made sense for him to plug it on MySpaceTV – and in two months it racked up 7,290 plays (his channel's total plays is 52,938). For Coupland's *The Gum Thief*, Random House launched a series of dramatic shorts at the end of September, created by Crush Toronto. By mid-December, one of the series' nine clips had racked up 219,987 views.

"YouTube views are only one way to measure it," says Lisa Charters, Random House of Canada VP director online sales and marketing. "The other is the amount of blog pick-up. I'm probably getting Google blog alerts to the tune of 100 a day worldwide. The amount of blog pick-up is a very good indication that people, as opposed to media outlets, are actually watching and listening and caring."

RandomHouse.ca racked up 110,000 unique visitors in the month of October, and Charters says 60 to 70% of the site's traffic comes from Google searches. Part of the success of Random House's podcasts, blogs, video and discussions is due to changes Toronto-based Delvinia Interactive helped integrate into RandomHouse.ca and its corresponding niche sites BookLounge.ca, MysteryBooks.ca and BookClubs.ca. That was less than a year ago, when YouTube



Palahniuk's novel *Rant* this year, Random House ran a flyer campaign that cost about \$1,000. Charters says the overall reach of that flyer was 750,000 impressions for four event promos (Toronto, Quebec, Winnipeg and Victoria) over 20 days. In 570 clicks, the events sold out and, more importantly, Facebook users were made aware of the new book by an author with an enormous online fan base at ChuckPalahniuk.net and its associated community, The Cult.

"One of the great things about Facebook is that when you use a flyer, you can target people by geographic areas or by networks," says Charters, adding that Random House held between 15 and 20 events this fall. "For marketers, Facebook is an incredibly useful place, but it's also constantly changing, so it's a moving target. In the past, we tended to try and build our own little one-off microsites. Rather than try to build traffic to microsites, it makes sense to go where the traffic already is, where the community is already talking. For something like a contest, collaboration can be facilitated so easily. The part that we do have to remember is that even though it's an online initiative, offline is just as important."

Then there's Insight (pictured left), a widget and service by the Random House tech team that allows anyone to add material from thousands of titles to a blog, personal or retail website or social network profile with copy-and-paste functionality. The content comes from across Random House Canada and publishing divisions of Doubleday Canada, Knopf Canada, McClelland & Stewart and Tundra Books. In addition to print titles, over 2,700 new and backlist audio titles are available through Insight with the widget technology.

Random House also worked with McClelland & Stewart to launch Quest for the Ice Fox, an innovative eight-week social media campaign in mid-October promoting Helen Humphreys' book *The Frozen Thames*, which consists of vignettes about events that happened when the Thames froze over. The object of the interactive mystery was to track down the exact longitude and latitude of the Ice Fox, using language, math and geography skills. The winner got a \$2,000 travel voucher, and five runners-up each got \$100 worth of books. Every week for eight weeks a clue – in the form of a puzzle – was delivered via the Facebook group, which drove the user to a Google Map.

The nature of Facebook encouraged users to approach the contest as a community, helping each other crack the codes and make progress. By December, the Facebook group had attracted over 160 members. The contest, executed by Hamilton, Ont.-based emerging media consultants W8NC, didn't require a user to join the group in order to participate.

I'm probably getting **Google blog alerts to the tune of 100 a day worldwide.** The amount of blog pick-up is a very good indication that people, as opposed to media outlets, are actually watching and listening and caring

was already huge but Facebook hadn't yet exploded, as it did in the latter half of 2007.

In the spring, Charters took notice of the social utility and began integrating it into many of the company's existing digital initiatives and individual book launches to leverage word of mouth. Around that time, Delvinia helped Random House survey BookLounge.ca's online panel of users and found that more than 50% of Canadian readers over the age of 30 were visiting Facebook on a daily basis. It wasn't long before Random House created Facebook groups for its niche sites and added a "Share on Facebook" button to its book item pages, which lets users notify their Facebook friends about a favourite book.

Now, Random House is using Facebook as a way of engaging readers, giving them opportunities to participate in discussions with authors or interact with each other about

everything from who should win the Giller Prize to the smaller details of, well, books. The publisher has also noted applications such as Books iRead, which lets 17,378 daily active users (as of November 5) share reading lists and "chuck books at friends."

The Facebook group BookLounge.ca is about six months old and has more than 500 members. Random House promotes the group to general BookLounge.ca newsletter subscribers, and uses the Facebook group and the platform itself to promote contests and events. The original BookLounge.ca community hosted by Random House has grown to more than 8,000 members.

Random House has also conducted a number of campaigns using Facebook flyers – which, unlike banner ads, show up on the left hand side of the screen – to promote both books and events. For the release of Chuck

Of course, Random House isn't the only publishing company to make friends in the cyberspace. Penguin Canada used its Penguin Canada Parties group to build buzz for the

fall launch of Michael Winter's novel *The Architects are Here* by having the author make weekly 300-word posts through the summer, billing it as the first ever Facebook novel

serialization. Smaller publishers such as House of Anansi, Coach House Books, Insomniac Press, ECW Press and Brick Books have collected several hundred friends each.

By December, HarperCollinsCanada's The Reading Group on Facebook had attracted 560 members. That group also drives users to the publisher's MySpace Reading Group, which has 167 friends, and its blog, The Savvy Reader (savvyreader.typepad.com).

In promoting an event featuring Frank Warren, the creator of the popular community art blog PostSecret (and big-selling books of user-generated postcards that tell secrets), HarperCollinsCanada set up a Facebook group to promote the event. The group grew to 800 members and then split into another group of about 600. Using only Facebook to promote the Warren event in Toronto, the publisher drove users to a phone line and ultimately drew more than 1,000 people.

That was a first taste for HarperCollins Canada of the power of using social networking to build buzz for events and books at the same time – even though the publisher's been working with social media tools for a while now.

It's been about two years since HarperCollins Canada director of digital marketing and

The screenshot shows a YouTube video player interface. On the left, there's a channel profile for 'DougCoupland' with a 'Subscribe' button. The main video player shows a book cover for 'Glove Pond' by Douglas Coupland. Below the video, there's a title 'The Gum Thief by Douglas Coupland: Glove Pond, Part 1' and statistics: 'From: DougCoupland', 'Views: 202,501', and 'Comments: 385'. The video player controls at the bottom show a progress bar and a timestamp of 00:01 / 01:18.

The Glove Pond viral clip is an online supplement of sorts for Douglas Coupland's book *The Gum Thief*. One of nine in a series, by mid-December it had racked up 218,987 views



Why did L'OREAL win Strategy Magazine's Beauty Brand of the Year

business development Steve Osgoode launched the publisher's first podcast with Jay Ingram, host of Discovery Channel's *Daily Planet*, to support his book *Theatre of the Mind*. He followed it up with a series of author interviews hosted by Cathi Bond, former host of CBC's *Definitely Not the Opera*, which quickly shot onto the list of the top five iTunes arts and lit downloads, and is now going into its third Prosecast.com season.

Last spring, Osgoode partnered with social media expert Mitch Joel, president of Montreal's Twist Image, to launch a business and personal development podcast called *Foreword Thinking*, which now has 264 friends on Facebook.

But while Facebook may be growing faster, MySpace is still bigger. "MySpace is actually a sister company of HarperCollins," says Osgoode. "We're both owned by News Corp., so we've been doing things with MySpace for some time. We've been migrating our author sites over to MySpace, launching them as specific MySpace pages rather than building full microsites. A lot of the additional content we were creating for microsites was multimedia content, and MySpace had mechanisms to handle multimedia. It was a great substitute.

"We still need to invest in the look and feel of these pages, but we're tapping into that entire community, as well as aligning with other HarperCollins imprints, such as Harper Perennial, that have their own MySpace areas." Osgoode says HarperCollins is also working with The Reading Group and looking at what other similar groups are doing. "There's an incredible level of engagement that we're seeing from readers that want to talk about books," he says.

One of the models HarperCollinsCanada used when approaching Facebook came from an earlier program launched by the publisher more than two years ago – First Look, which lets readers sign up online and get their mitts on new books months in advance of their publishing dates. "We asked them to submit the reviews back to us, and we circulate them in-house and use them to build enthusiasm, but they also go online attached to the books," says Osgoode. "Explicitly, we've always asked them to submit the reviews to us. Implicitly, what we've always hoped, and what we have seen happen, is that consumers are then posting the reviews at the online retailers and on their own blogs and the reader community sites they go to themselves.

"So it's a remarkably easy program to administer and use to build word of mouth. And it's worked for us to lay that down on the Facebook template."

And video content is on the way, too. Osgoode says HarperCollinsCanada's relationship



Top: A blogger's avatar checks out Harlequin's in-world reading stage. Above: Harlequin author M.J. Rose hosts a reading in Second Life.

with Book Television, which contributes to the multimedia content mix, has been great for "bolstering the sales process" in terms of working with the publisher's sales and publicity reps. The video clips that come out of that relationship can be pushed out through aggregators such as YouTube. "We'd certainly like to build on that as an established program and use it for video podcasting in the coming months," he says.

And then there's the most virtual of virtual worlds – Second Life, a non-place that Harlequin Enterprises is getting to know better and better.

Harlequin held its first reading and live chat with an author in Second Life this fall. M.J. Rose's avatar was virtually present at an Italian piazza (a location from her book *The Reincarnationist*) built for Harlequin by New Jersey-based Purple Stripe Productions.

In mid-September, Rose read in Second Life with live audio streaming for 15 minutes, followed by a 45-minute Q&A. The publisher made a sample chapter available in-world for one week before and three weeks after the event. Second Life residents could explore the piazza and a church (with crypt) to find clues about the title within the Second Life environment. Books weren't for sale in-world, but the event site allowed users to buy them in print, eBook or audio form.

Harlequin is now working on a second in-world reading, scheduled for this month,

that will showcase author Deanna Raybourn's *Silent in the Sanctuary* – a mystery set in Victorian times and following up on her debut, *Silent in the Grave*. This time there will be more things to do, as Harlequin aims for a higher level of engagement with readers.

The publisher will hold a Victorian costume contest, and users will be able to show up a week or so beforehand to get advice on their avatar's costumes. The fashion competition will follow the author's reading and Q&A, and gives the publisher a chance to integrate prize and other incentives.

"For us, it's like combining a bit of everything that works with the actual author engagement," says Malle Vallik, Harlequin's director of digital content and interactivity. Vallik says the goal this time around is to open up the window of opportunity for engagement and make it less appointment-based. "Our readers like to connect with our authors, and Second Life really takes the whole transportation issue out of the equation," she says. "You can be anywhere in the world and actually attend the event. Web 2.0 and social media are really important ways for us to connect with our audience, so we can talk to them and they can talk to us. That's always been a really big part of our brand."

Promoting new initiatives like Second Life events is a lot easier now that Harlequin has built a presence in the blogosphere and its own community at Community.eHarlequin.com – which Vallik says averages about 750,000 page views per month.

With traffic like that, it's no surprise that various book challenges are taking off in a big way. At the outset of 2007, the publisher introduced the community to the 10,000 Book Challenge. The goal was to get 100 members to read at least 100 books each by the end of the year, working in teams. Vallik says that goal was reached in March, and the 2008 challenge will up the figure to 100,000 books.

"We're building a new community platform that helps readers put up personal profiles and engage more, and one of the big things will be the 100,000 Book Challenge – which will ask our readers to blog about every book that they read," Vallik says. "And then we'll contribute 100,000 books to some literacy charity."

In addition to those hosted in eHarlequin's community section, the publisher has also found major success with outside blogs like the new ParanormalRomanceBlog.wordpress.com and IHeartPresents.com, which debuted last February to support the worldwide best-selling romance series (set to grow from eight titles per month to 12 starting in January). The blog gives users a chance to connect with each other and maybe even try their hand at writing for the Instant Seduction writing contest. That's

right: Harlequin is also using the blog to look for new writers.

"It's a growing endeavour," says Vallik. "We have a solid core of people who visit all the time. Since launch, it's grown by about 600%. One of the key measurements for us is the comments. We average about 12 comments per post, and from what I hear in the industry, three or four is pretty good."

Rounding out the Web 2.0 mix, Harlequin also launched the twice-monthly Harlequin Author Spotlight podcast in August, with a second (Meet the Editors) in production for 2008 and being promoted across iTunes and Harlequin's own web properties. Vallik says she's watching competitors' experiments on Facebook while developing Harlequin's Spice Briefs brand (a digital-only product) on MySpace, which has attracted about 878 friends. Another eight to 10 MySpace projects are in development to support other Harlequin brands.

"We've actually hired a curator to help us work in that area by reaching out to friends on MySpace," says Vallik. "Everything that we understand about MySpace indicates that people are comfortable being friends with a brand as long as you give them some benefits, such as a coupon, which we did in December.



The cover of Chuck Palahniuk's *Rant* was the only creative needed for a Facebook flyer campaign that racked up 750,000 impressions

The key to social media for us, I think, is to be genuine about who we are and offer something that people will be interested in. Make them want to spend time with you."

Shortly after Harlequin Enterprises made its complete front-list catalogue (over 140 titles) available in the eBook format this fall, the company got into the user-generated content game with the launch of HarlequinRomanceReport.com – a digital extension of its annual publication that surveys women about, well, romance. The site solicits anonymous confessions, and some of the 458 posts collected by December got pretty naughty.

"This is why we're in the digital space: to understand what the next thing that women want will be, and how to communicate with them," says Vallik. "Our typical woman is about 46 years old. She's not incredibly advanced with technology, but she's using it a lot more than she realizes. She's on her computer, on MySpace, and has kids who show her how to use the iPod and how to download things."

There are a lot of Fun Wall owners out there looking for content, providing publishers with a thrifty canvas to help consumers judge a book – or a brand – by much more than its cover. And make friends with benefits. ■

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THE DO OR DIE LIST

We don't have an in-house Nostradamus. So we asked some industry heavyweights to predict what will matter to marketers in 2008. From consumers' online content consumption to which agencies will be calling the shots, here are the forecasts you'd best not ignore.

◀ By Annette Bourdeau ▶

1 CYBER CONTENT

Video discovery engines and sophisticated mobile browsers

Sure, YouTube is fun. But it's not the only online video source. Technophiles have already adopted video discovery engines, which let them flip through content from various different websites that they can then rate. The content with the most positive ratings appears first. Simon Assaad, co-CEO of New York-based Heavy.com, predicts that such engines are about to hit the mainstream: "What will become huge in 2008 are video discovery engines like StumbleUpon – it's like channel surfing on a larger scale, without the remote control."

Mitch Joel, president of Montreal-based Twist Image, says the iPhone is poised to create a new content channel: Wi-Fi mobile content for a device far more sophisticated than traditional, more limited mobile browsers. "It's going to be a huge game changer," says Joel.



COURTESY OF APPLE



2 DIGITAL DOMINATION

Interactive shops may soon rule the ad world

Last year, media agencies got all the hype, and a better spot at the strategic-planning table. This year, they're going to have some serious competition from their interactive counterparts. Some food for thought from Frank Palmer, chairman and CEO, DDB Canada: "More digital shops will lead the way in planning complete communication programs for clients. Why? Because they get it! The old traditional advertising shops are good at mass advertising and brand-building, but most often come up short at creating value. Once in a while they get lucky with a web idea, but not often. Also watch in the coming years for more traditional shops being led by digitally trained CEOs."

2

3 CAUSE DU JOUR

"Blue is the new green"

Eco-mania isn't going anywhere just yet, but the environmental movement may get a bit more segmented. Smart marketers should allot some social spending to water conservation-related causes, which noted trendspotter Marian Salzman, EVP/CMO at New York-based JWT Worldwide, predicts will become the next big conscientious craze in the near future. "From the 1980s onward, green has symbolized the embrace of jungles and wetlands and owls and dolphins as well as people. But even green has started to feel too limited. It's now a subset of blue, which is coming to denote the much larger emerging new spirit of good-citizen ethics," she says. "Environmentally, blue (denoting water) is becoming as big an issue as green (forests). The era of apparently limitless clean water supplies is ending."



Premiums & Incentives

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Strategy's Premiums and Incentives supplement will highlight partnership brand marketing and gift card programs that will assist marketers in their quest to boost business, acquire new customers and increase marketing exposure.

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A man in a dark suit, white shirt, and dark tie is holding a single orange in his right hand. He is looking directly at the camera with a slight, knowing smile. The background is plain white.

STREETWISE BANKING

Forget Bay Street. When ING Direct launched 10 years ago, its street of choice was the “information superhighway.” In this edition of Brand Diaries, we take a year-in-the-life look at the home-grown flagship of the now-global bank brand. And what a year. Read on to see how a new product, a new online tool, a consumer-generated viral experiment and a 10th-anniversary event all happened in 12 short months.

◀ By Carey Toane ▶



In the spring of 1996, Philippe Garneau, creative partner at Toronto-based GWP Engineering, got a call from the Dutch firm ING Group. The insurance conglomerate had identified Canada, with its regulated oligopoly of five banks, as the ideal country in which to debut a new virtual bank brand, and GWP was charged with the blueprint for the new entry. They went with a no-nonsense, anti-big-bank-fees approach, the Pantone colour 165 orange and a steely-eyed Dutch spokesperson named Frederik.

In April 1997, roaming guerrilla street teams clad in orange cycling gear hit the streets across Ontario, armed with flyers and orange Tic Tacs to mark the launch of ING Direct. Over the next 10 years the virtual bank opened branded cafés (now called infospots in English Canada) in Toronto, Montreal, Vancouver and Calgary, and attracted 1.6 million customers with its stripped-down product portfolio of a savings account and an “un-mortgage.”

ING Direct has since opened for business in eight more countries around the world, taking ING to number 81 on Interbrand’s Top 100 Brands list for 2007. And this month the financial services provider expands its Canadian product portfolio by one-third with its first branded mutual fund.

The past 12 months have been busy for ING Direct Canada head of marketing Mark Deep and his team of 30 at the company’s Toronto headquarters. April marked the brand’s 10th anniversary in Canada, which was celebrated publicly on June 1 with the first National Save Your Money Day (NSY\$D), an idea Garneau proposed to Deep at a breakfast meeting in November 2006. “There’d been talk of another [provincial] holiday,” explains Garneau. “I thought, wouldn’t it be great to give people a day off from service charges and fees from other banks?”

This year also saw the launch of a new online tool, the Goal Getter, as well as a social media branding exercise, the Superstar Saver contest with YouTube Canada. And the latest chapter is this month’s launch of the Streetwise Fund, a passively managed index fund designed to shake up the mutual fund market. “We

want to leverage the success we’ve had,” says Deep. “We’ve always been advocates on behalf of clients, and we think there are more opportunities to deliver better value and drive growth. But we want to be sure it’s relevant and it fits well with our brand.”

Behind each of these projects is an effort on the part of the branchless bank to develop meaningful and relevant interactions with clients and consumers. As the domestic market for banking alternatives heats up – with newer entries like HSBC edging in on the savings market, the trend towards credit unions and “ethical banks” such as Alterna and even one of the Big Five (Scotiabank)

I thought, wouldn’t it be great to give people a day off from service charges and fees from other banks?

taking a more informal, “un-bank-like” stance – Canada’s original FI challenger brand found some creative ways to build more visibility and consumer touchpoints. Here’s how.

FEBRUARY 2007

After the informal breakfast brief, Garneau and his team at GWP present anniversary celebration concepts to Deep’s team. In a nod to launch activities 10 years earlier, all ideas include street teams in some shape or form – but this time on a national scale. One of the ideas, National Save Your Money Day, would put street teams in major cities across the country targeting consumers at competitor ATMs and reimbursing their fees to highlight ING Direct’s no-fees value proposition.

Another would entail handing out orange Amsterdam-style bicycles – similar to those used in the launch in ’97 – for people to ride to work, saving them public transit fees.

“A lot of it was getting back to some simple things that worked for us in the past, that we are known for [and] that we don’t think the current entrants or domestic competitors would do,” says Deep. He goes away to consider all options, but NSY\$D is an early favourite.

MARCH

Deep decides on NSY\$D as the concept for the anniversary celebration. “I think it was the best idea,” he says. “They put a lot of effort

Above: marketing head Mark Deep on the streets for National Save Your Money Day Left: newspaper creative announcing the event ran nationally Opposite: flyers handed out on the streets

into other ideas; we just felt this one was most true to who we are.” Garneau likes the campaign’s immediate gratification aspect, as well as its repeatability, scalability and potential PR value. “The interaction with people could produce sparks,” he says.

APRIL

It’s the 10th anniversary of ING Direct in Canada and, by default, worldwide. Deep briefs GWP on the concept of an online tool that allows users to work towards a specific goal, be it a designer bag or a down payment on a house, under the working name Goal Tracker. A former colleague of Deep’s, Mark Nicholson, had suggested the idea

before he joined the team as senior online marketing manager.

“We do a lot of research, and we saw that what a lot of clients really liked about ING Direct was its ability to help them save for an important goal,” says Deep, mentioning one woman who sent in photos of her honeymoon, paid for with interest from her ING savings account. “That was the impetus for it.”

The team at GWP, led by senior designer Cary Laudadio, starts exploring names and taglines for the tool, picking up

on the psychological need for progress and momentum to promote saving. Garneau dubs it “an emotional calculator,” saying, “It became important not to just brand it as a calculator but as something that reflected the positive point of view about saving. It became a way of focusing and making more intimate the saving relationship between the brand and the consumer, but doing it at a respectful distance.”

MAY

Garneau, Laudadio et al present a range of potential Goal Tracker names and tags. In one, Frederik is given a dog, named the “Savings Hound,” which sniffs out a goal and leads the client to it. In another, a Goal Tender nurtures clients’ savings goals. A third concept, dubbed Goal Getter, is suggested by Nicholson. Heated internal debate ensues over which is best.

Meanwhile, a team made up of members of Deep’s marketing department and the newly formed mutual fund business line, led by Jeroen Smakman, VP mutual funds, briefs GWP ACD Jeff Dack and art director Carla Susanto on the new mutual fund product, which will be an index fund with three levels of risk. With a planned launch date just seven months away, the team constructs a tight project schedule that includes two rounds of consumer testing and a September deadline for filing the prospectus.

JUNE 1

National Save Your Money Day. ING Direct takes out full-page ads in major publications across Canada to publicize the 10th anniversary.



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In Toronto, Ottawa, Vancouver, Calgary and Montreal, 32 street teams – comprising staff supplemented by recruits from Spider Marketing Solutions – dressed in orange coveralls hit the streets to hand out \$20,000 worth of transit tokens, Tim Hortons coffee coupons and toonies to reimburse fees at competitor ATMs.

At one location in Toronto, a competitor bank counters by sending staff to the streets to hand out pamphlets and boost goodwill with a charity bakesale. In Montreal, where a no-flyer bylaw has just been passed, local organizers have to scramble for permission to operate in Metro stations.

All in all, 10,000 Canadians are touched directly by the campaign. Deep receives feedback ranging from surprise to suspicion to hugs out on the street in Toronto, and the event is covered by local media such as Citytv. “We didn’t really do it for press coverage,” he says, adding that a bigger PR push is planned for this year’s event. “We felt we needed to get out and reinvigorate the brand, get out there and interact with Canadians.”

A 36% spike in website traffic on the day and two days following is logged. The concept is being considered by other ING Direct business units around the world as a way to



The Superstar Saver contest ran in English- and French-speaking Canada

mark milestones, with the possibility of a global day in the future.

LATE JUNE

Deep’s team narrows the choice of names for the online Goal Tracker tool to three options: Goal Getter, proposed by Nicholson, the hockey-themed Goal Tender and the Savings Hound. The team at GWP starts exploring

possibilities for the French version. The September launch date is now just over two months away.

JULY

ING Direct online marketing managers Mark Nicholson and Heidi Tsao meet with Google to develop an innovative way to promote the online Goal Tracker tool. Google suggests a branded channel contest using YouTube. Nicholson and Tsao like the idea, but the medium moves them away from the focus on Goal Tracker in favour of a more general brand message. “We thought it might be more fun, because there’s a lot of different funny things you could do around saving your money [that would be] more viral,” says Deep. No longer tied to the September launch of the tool, they have more time to consider their options.

Meanwhile, initial focus group testing for the index fund reveals that ordinary Canadians are oblivious to the differences between passive and managed mutual funds and the way fees are charged for both. Facilitators from GWP happily enlighten them, after which funds seem far less scary.

One participant, a firefighter, provides a crucial insight. “He said about these index funds, ‘Now that I understand it, none of



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the banks ever recommends these to you. That's because they don't make any money off them, right?' Suddenly that sounded like us," recalls Garneau. "We saw that there was a withholding that could be leveraged...and we could market it directly as 'the fund they don't want you to know about.'"

AUGUST

After much internal discussion, the Goal Getter concept is chosen. "It sounds aspirational and like you're going to get there," explains Deep. "If you look at our brand research, we come up high on attributes like 'straightforward,' 'simple products,' 'plain talking.' We didn't want to make it too complicated so that somebody would really have to think too long and hard about what it is and what the benefit [is]."

Given a name to work with, Laudadio begins the work of developing the online look and feel of the tool with the ING tech department. "Should it look like a typical data field on a form, or should it have its own logo? Should it be a sub-product or is it an embellishing of a reporting tool? Those questions had to be discussed and asked," says Garneau.

Ultimately it's decided to give the tool a logo – a departure from the norm.



The selected online calculator tool treatment

Meanwhile, Nicholson and Tsao brief GWP, online agency partner Henderson Bas and media agency Media Experts, both of Toronto, on the YouTube video contest concept, with a planned October launch date. The objective is to inspire Canadians to save their money in creative – and hopefully very funny – ways.

SEPTEMBER

After an internal vote, the mutual fund also gets a name. "The Streetwise Fund from ING Direct" beats out contenders such as "The market, the whole market, and nothing but the market fund," which Deep feels is "very consistent with our brand, and...the

transparency of just giving you the facts [so] you can make your own decision. And there were discussions about that too. Was the 'whole market fund' too much like 'Whole Foods'? What image does it bring up in people's minds? But we liked it in that 'whole' is healthy and implied good things."

The "Streetwise Fund," however, wins out. Not only is it short enough to fit on an index card, but it brings to mind what Garneau calls "the unvarnished truth of the marketplace" and also nods to Frederik and the brand positioning on Main Street rather than Bay Street. "There was consensus on 'streetwise,' in terms of the fit with the brand, and 'wise' as the smart thing to do, and the 'street' is very much what we feel we're about," says Deep. Due to advertising regulations, the fund will not be marketed in Quebec. The prospectus is filed and another round of testing is arranged.

Back on the CGM front, Google gives Nicholson and Tsao a heads-up on the launch of YouTube.ca in November, and offers them an exclusive contest partnership and a promoted video slot on the site's main page. The launch of the Superstar Saver YouTube contest is postponed to November in order to coincide with the launch of the Canadian site, and a promotional video is shot. It features ING

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Deep (back row, fourth from right) with his marketing team at ING Direct Canada headquarters in Toronto

Direct employees displaying feats of miserliness such as hoarding hotel shampoo and squeezing single-serve ketchup packets back into a larger bottle – stories hatched by GWP – and is shot by the same in-house videographer who

records the annual staff holiday party for that authentically amateur YouTube look.

SEPTEMBER 22

The Goal Getter launches on INGDirect.ca

with its own icon, a stopwatch, and the tag “ready.set.get.” Deep sees an increase in Automatic Saving Plan set-ups as clients begin to use the tool, and plans are made to promote it through newsletters and emails to clients.

OCTOBER

The name “Streetwise Fund” passes through focus groups with flying colours. The direct mail execution features a dossier with the name visible through a magnifying glass treatment, developed by GWP’s Brian Levac, and the tag “the fund they don’t want you to know about.”

NOVEMBER 6

The Superstar Saver contest launches on YouTube.ca. Around 4,000 visits are made on the first day, growing to over 50,000 by the end of the month. A brand study by New York-based Dynamic Logic measuring brand awareness impact will be delivered after the contest wraps at the end of January.

GWP proposes a range of advertising ideas for the Streetwise Fund. Due to its nature, the winning one could not be shared at press time.

JANUARY 8, 2008

The new fund debuts. ■



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◀ By Tony Chapman & Ken Wong ▶

Renegade CMO: travel options

In this new Forum series, Queen's prof Ken Wong and Capital C CEO Tony Chapman tackle challenging marketing categories and offer up their Renegade CMO solutions. First up is travel and tourism.

The travel and tourism industry directly drives 3.4% of Canada's GDP (with capital expenditure, government contribution and tourists' purchases included, it's \$236 billion – 11% of our GDP) and employs two million people. So when you factor the strong Canadian dollar into a volatile category with high price elasticity, it's time to challenge conventional thinking:



Ken's tourism agenda:

Sunset...forest...mountains...moose... families...pan to a neon downtown night... singles...over to an amusement park... oops, better show some festivals...and don't forget to work in the multicultural cast...cue the inspirational music and finish with some combination of the words "experience," "spirit" and "friendly."

OK, I'm being a little harsh. After all, tourism is one of the hardest marketing assignments you can get – not because of product, but because of politics. Cities, regions, provinces, nations – everyone has a vested interest and wants full control. Where's the synergy and leverage? How much gets spent with no integration?

Now factor in the politicians. Does the work go to the best agency? The most local?

The most politically aligned? Do we focus on politically correct areas like aboriginal tourism or those with mass appeal? Sure, we have differentiation on aboriginal attractions, but how big is the market? When was the last time you said, "Hmmm... I'd like to go somewhere diverse this year?"

Then there are the businesses that serve tourists and pay directly for some of the marketing work. They want their "fair share." Ever wonder why so many tourism brochures are simply regionally organized mishmashes of businesses/attractions?

Someone has to be in charge, and not just of the promotion. When Frank McKenna was in power in New Brunswick, he did four great things that helped the province ride out the very nervous '90s.

First, he linked economic development with tourism – because you have to have something to promote. Second, he stopped flaunting attractions and starting selling experiences, like ecotourism, heritage, hunting and fishing. Third, he didn't sell the same thing everywhere – Quebecers were sold beaches, Europeans got the outdoors, and so on. Finally, he invested in service training for the smaller hospitality businesses, because if you promise an experience, you'd better deliver.

It wasn't magic, just renegade leadership.

Tony's travel plan:

Tourism is the lifeblood of any economy. It's the last bastion for employing an uneducated work force, it generates foreign exchange and it attracts national players, local entrepreneurs and significant capital expenditures.

The consumer decision-making process is based on two key drivers: what it's going to cost and the anticipated experience.

As a destination, Canada can no longer hide behind a 70-cent dollar. We went from being good value to good and expensive

almost overnight, with little hope of cutting expenses. Our only play is to focus on the experience side – what we offer. I agree with Ken that another politically correct tourism campaign will not unlock demand.

We need to zig while other tourism marketers zag. Forget direct mail, 30-second ads and tiny media buys, and focus on the Internet so we can span the globe, targeting different groups that covet different experiences.

Target tweens and teens. They live online, and a recent global study suggests these hormonally driven, often logic-deprived beings now influence 80% of their parents' purchases, and over 55% of family travel decisions. Let's investigate how they think about vacations, where they go to source content and how they persuade their parents.

My bet is that segmenting the experiences they're after will be easy. We'll have adventure, sports and ecotourists, shopping maniacs, pop culture enthusiasts and "first to" experience nuts. They'll want to be in the presence of other teens, and look for opportunities to shake the adults.

Make sure we're fishing where the fish are – Twitter, Facebook and other P2P communities – and back it up with creativity. Offer a teen concierge service to answer questions and parental objections, set up webcams in key destinations and add a teen-to-Canadian-teen connection.

Mom – this year let's go to Canada.

Ken Wong is a career academic at Queen's School of Business, and in a feat of time management and airport endurance, wedges consulting gigs between lecturing and speaking engagements. **Tony Chapman** is an entrepreneur/career brand guru and the founder of Toronto-based indie agency Capital C. Both are inductees to Canada's Marketing Hall of Legends.



◀ By Gillian Graham & Suzanne Filiatrault ▶

Nurturing Next-Gen agency leaders

In part two of a three-part series delving into the Institute of Communication Agencies' plan for encouraging more original work in Canada, nurturing talent and arguing the case for marketing's economic value, the ICA's CEO and professional development director reveal the education piece

The backgrounds of the senior leaders of Canadian communication agencies are as diverse as the campaigns they develop. Many came to our industry with graduate degrees from esteemed academic institutions, and worked with organizations in the highly competitive categories of packaged goods, telecommunications, automotive or financial institutions.

Others came via a much more tangential route, and many never really expected to end up in advertising – at least not in the calculated, career-planning sense. Yet once they're here, they can't see themselves doing anything else.

Advertising – or as we now define it, marketing communications – has rarely been one of those careers you hear kids saying they want to get into when they grow up. Maybe that's because it doesn't fit neatly into any clear-cut mold, like law or accounting...or rocket science or brain surgery, for that matter.

Or maybe it's because marketing communications is really a hybrid, combining as much science as art, and therefore hard to categorize. Either way, the people who are good at it – whether on the creative or account management side – are a breed unto themselves: creative, business-minded, able to see things differently, opinionated, usually a lot of fun and sometimes prickly and irreverent.

Cultivating and managing the skill set that makes a successful communications professional has long been handled by the industry as an apprenticeship system. Senior people mentored up-and-comers, who picked up

the craft through advice and on-the-job experience. But now, with resources and time stretched so thin, the apprenticeship system of old has all but vanished.

That's where the ICA comes in. We're taking steps to develop a comprehensive program that will nurture the emerging generation of agency execs the way the apprenticeship system used to do. It all

begins with our clients' expectations, and we know from our own research what they want.

Clients are looking for trusted agency people who understand their business and are grounded in communications disciplines, but can also go beyond linear business thinking.

Clients want problem-solvers who can navigate through complex situations and lead them out of the confines of their day-to-day business to a place where creativity and true innovation are possible.

Clients need agencies to help them harness the power of the digital age to connect with consumers.

Clients understand that following a linear path allows them to hang on to what they have, but that it's not enough to make them successful.

At the moment, the ICA has the CAAP course, an established training program that teaches entry-level agency people the fundamentals. As well, working with other industry partners, the ICA has created an undergrad program to teach marketing communications at Wilfrid Laurier University in Waterloo, Ont.

But we need more.

Soon, in conjunction with an Ontario university, we'll be announcing a masters program built upon an original Canadian

curriculum available to ad practitioners from all disciplines with more than 10 years of agency experience. The aim of the program is to identify and nurture the next

Marketing communications is a hybrid, combining as much science as art, and therefore hard to categorize

generation of agency leaders and to fast-track them to the next level of experience and sophistication.

Available initially to 20 people across the country, the program will be conducted over a 12- to 15-month period on an executive basis, with participants keeping their day jobs while they're learning.

The program will be sensitive to the subtle skills that are unique to our profession. It will help people venture outside conventional thinking and test their judgment and creativity. It will provide an opportunity to build conceptual prototypes, while honing negotiating skills. It will allow them to experiment, and apply creative problem-solving skills to achieve business objectives in a digital world.

Basically, the program will provide a formalized structure for senior agency people to validate their ability to think and to innovate in an atmosphere of trust, encouragement and mentorship.

It's the kind of training that senior executives need to hone their craft and excel as leaders in this increasingly complex communications landscape.

Gillian Graham is CEO of the Institute of Communication Agencies; **Suzanne Filiatrault** is the ICA's director, professional development.



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Marketing to *women*

Sigmund Freud and modern-day marketers have a question in common: what do women want?

With so many choices and deeper-than-ever pockets, they can afford to be picky. So what are they looking for?

According to Catherine Soucy, Montreal-based account manager at ZenithOptimedia, it's ironic that the more sophisticated a woman's tastes have become, the more she seeks out simplicity, value and convenience. "More than ever, we need to get back to the basics: from exceptional service to understanding and [ultimately] retention," she says. "By taking the time to learn about them on a more personal level, only then can we tell the right woman about the brand, and what it stands for. [Then] communicate with her in a language she understands."

Soucy says more brands now understand the value of creating meaningful dialogue through personalized or customized online or offline interactions. Here are two examples that do just that. From the mass reach of Corus Entertainment's W Network and its sister station Cosmopolitan TV to the stylish online content offered by Sweetspot.ca, each has successfully created a sisterhood that keeps their respective audiences engaged.



A W Her Report snapshot: Boomers — a return to the “me years”

TD Bank claims that by 2014, boomers will control 72% of the wealth in Canada. How do you connect to such a powerful demo? This year, to round out their knowledge of the entire women's spectrum, W Network's proprietary W Her Report panel researched the boomer segment and found some interesting parallels between boomers and 18-34 year olds.

Shelley Findlay, vp marketing, Women's Specialty Television, explains: “With 18-34s, it's about the “me years”: they have lots of time for themselves and it's all about defining themselves. With the boomers, it's a new take on the “me years”. It's about redefining themselves. They've spent a lifetime accumulating material things. Now, what they want is new experiences and to rediscover and even reinvent themselves.”

Other key findings include:

- Boomer women tend to be optimistic, forward-thinking and open to change. They have more time to invest in themselves and the financial means to be more experimental.
- Set in their ways? Hardly. Seventy percent love to try new things, with 71% claiming they're more likely now to buy items to pamper themselves compared to when they were younger.
- Boomers want to gain new skills or change careers, and are also interested in leaving a legacy behind for their children and communities. They want to leave the world in better shape than they found it.

For the full Boomer Women presentation, contact Marilyn Orecchio, director of sales, W Network, marilyn.orecchio@corusent.com



Sex and the City

Chicks and clicks

Looking to hit the fair sex's sweet spot? Then look no further than, well, Sweetspot.ca. The brainchild of founder and publisher Joanna Track, a former suit at Ogilvy & Mather, this e-mail newsletter (aptly named Sweet Nothings) and website – along with its sister, Sweetmama.ca – is a must-read for those seeking the sweet life. Covering products, services and event news across the country, Sweetspot.ca is the source for all things stylish and trendy served up fresh, five days a week.

“The Sweetspot reader is a resource for her friends,” says director of sales Jennifer Price. “She's influential and in-the-know about the things to do and the products to buy. Sweetspot helps her out with that. It's essentially a lifestyle guide on how and where to spend her money.”

And this savvy brand knows how to extend the brand conversation. Sweetmama, launched in April 2006 with the same bull's-eye (25-45s) and psychographic as Sweetspot, targets the “yummy mummy” set. Looking for well-meaning parenting tips? This ain't the place. Like its sister, Sweetmama is all about consumables; her raison d'être is summed up in her tagline: Raise them fabulous.

Equally fabulous are the eyeballs both are netting. One year ago, Sweetspot had 15,000 subscribers, while fledgling Sweetmama had a mere 5,000. In July 2006, Rogers acquired a minority interest in Sweetspot.ca, the brand has grown tremendously since the partnership formed. By the end of 2007? More than 50,000 and 20,000 respectively. It's no wonder then that brands such as Mercedes-Benz and T-fal are paying close attention (see sidebar).

In 2008, look for Sweet Travel, a monthly newsletter and website feature including destination stories, must-have travel goodies and expert travel tips. Sweet indeed.

Contact Jennifer Price, director of sales at jennifer@sweetspot.ca

Cosmopolitan: from print to a TV (or computer or mobile) screen near you

Corus Entertainment, the company behind W Network, Canada's national specialty network aimed at women, is poised to launch Cosmo

TV, a new service aimed at women 18 to 34, February 14. Inspired by the wildly popular magazine for young women from Hearst Corporation, Corus' CosmoTV is the first English language version of the service in the world. Providing women with entertainment and lifestyle programming that delivers men, sex, relationships and style, the service offers fully integrated marketing opps a-plenty for the woman-savvy marketer.

“There is a lot of interest on this one,” says Shelley Findlay, vp marketing, Women's Specialty Television. “It's a great asset for us and a perfect complement to W. There's such huge equity in the Cosmo brand name that we think the service will really stand out in the digital universe and cut through the clutter.”



Sweetspot.ca website features original content covering fashion, beauty, home entertaining, travel, expert advice and more.

Mercedes-Benz and T-fal get the Sweet treatment

Do you fondue? Sweetspot.ca and T-fal certainly want you to. A recent co-marketing awareness effort had the site hosting the housewares manufacturer's Not-in-the-Kitchen holiday party contest to tout its fondue and raclette products. The promise? A dinner party that doesn't have you stuck in the kitchen, hence the moniker. Readers heard about the contest and prize pack via sponsored e-mail, advertorials, banner ads on the website and in Sweet Nothing newsletters. And a customized advertorial web page provided recipes and how-to content. All media placements efforts drove traffic to the contest page. And speaking of traffic, Mercedes-Benz tapped Sweetspot.ca last September in an effort to target women in a niche publication. In promoting the What Drives You? slogan from the all-new C-Class campaign, Sweetspot.ca created and hosted a contest and microsite. The brand dominated an issue, owning all ads on the newsletter, in conjunction with ads across the website. The Sweetspot deal helped the carmaker nab a huge number of contest entries with thousands of opt-ins for its own newsletter (10% higher-than-industry-average).

Want to see how sweet is just as smart? Go to www.sweetspot.ca or contact Jennifer Price, director of sales at jennifer@sweetspot.ca



W UNDERSTANDS WOMEN. YES, IT'S POSSIBLE.

Is there ever such a thing as packing too many shoes? Ask any woman. Or ask W Network. Truth is, no network understands women better than W. Every week W Network reaches* over 3.2 million Canadian women and is Canada's #1** specialty service for women. Why? Simple. We know what women want: programming that's intelligent, fun and for her. To create an integrated media campaign, call Marilyn Orecchio at 416.530.5226 or email marilyn.orecchio@corusent.com. She'll understand what you're looking for. As for the you-can-never-be-too-prepared-shoe-thing? She can probably explain that too. If your target is women, your network is W.



corus
ENTERTAINMENT

W is a trademark of W Network Inc., © 2007 A CORUS Entertainment Company. ALL RIGHTS RESERVED. Source: BBM Nielsen Media Research, Total Canada, Women 18+, *Average Weekly Reach (1 min qualifier), **Average Minute Audience & Average Weekly Reach (1 min Qualifier), M-Su 6a-6a, 8/28/06-7/29/07

wnetworkmedia.com



Sweet Nothing Newsletter, reaches over 50,000 subscribers daily



Cosmopolitan TV image id

Beginning January 5, W Network will give viewers a taste of CosmoTV by airing a Cosmo-branded block of programming on Saturday nights, featuring back-to-back uncensored episodes of Sex and the City and a Cosmo-esque themed movie which will underline the brand's "fun, fearless, female" energy.

Also beginning this month, CosmoTV will launch the Cosmo Bachelor Search to find the hottest Canadian bachelor. This cross-country hunt will marry TV with digital media by asking viewers to choose their top pick either online or by texting in their vote.

For its flagship original series, Oh So Cosmo, look for a program that translates the vibe of the magazine to the screen. Delivered in bonbon-sized bites and packed with quizzes and tips, the show celebrates the lifestyle of young, hip women by covering the latest on men, sex and style.

Beauty and food brands have already inked sponsorship deals with CosmoTV. Ad opportunities include everything from

sponsored tips and tricks and Cosmo quizzes, segment branding and product integration on the Oh So Cosmo show and the Cosmo Bachelor Search, to mobile initiatives and traditional ad buys, all wrapped up in seamlessly integrated campaigns that provide an added-value experience for viewers.

And just in time for launch, CosmoTV (whose creative is being handled by hot Toronto shop Zig) will be out and about wherever the Cosmo girls are, reaching them in clubs, while shopping or on their favourite virtual water coolers.

"We want CosmoTV to be the channel that gives women the latest dish, the straight dirt and a good time – it's TV from a girlfriend's point of view," says Findlay.

To find out more about marketing opportunities with CosmoTV, go to www.cosmotv.ca or contact Marilyn Orecchio, director of sales at marilyn.orecchio@corusent.com or 416 530 5226.

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What women ask for every day.

97% female. 70% earn over \$50,000 per year. 65% have purchased an item advertised on Sweetspot.ca. 85% are telling their friends about us. **Your client needs to be here.**

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HOW YOUNG IS TOO YOUNG?

With the launch of
The Baby Channel
in the U.K.,

media seems to be
setting sights on the
very young.

But is the
diaper-and-crib set
truly the final frontier
of the youth market?

We asked Toronto-based
Juniper Park to put away
their moral compass
and answer our query:

How young is
too young when it
comes to marketing
to youth?

FACT: The average newborn is subjected to 3,000 competing advertising messages in the first ten minutes of life!

FACT: If you sit around passively waiting for your target market to be born, you've already lost them!

SOLUTION: FETAL MARKETING!

If a fetus can recognize the dulcet tones of its mother's comforting voice, why can't it do the same for your jingle?

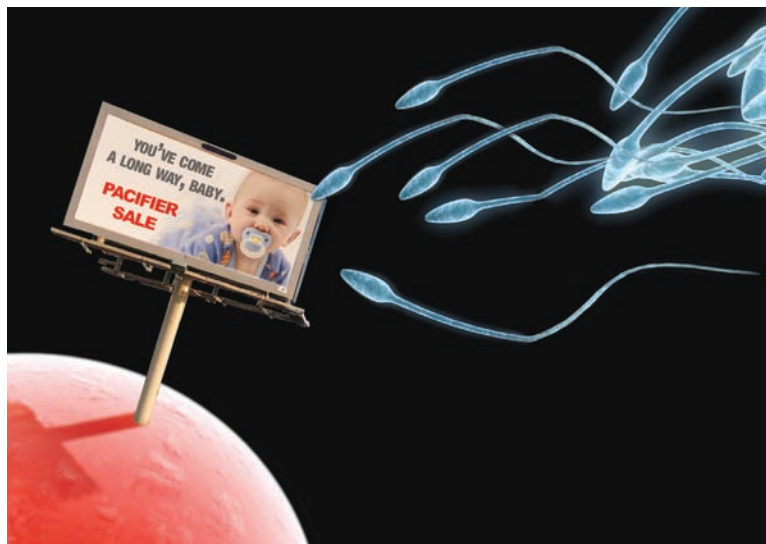
Don't let their lack of retinal development fool you; this fledgling market is ready to absorb your branding. Why let your message get lost in the outside world's cluttered media landscape when it can resonate loudly behind ad-free uterine walls? You can't put a price on that kind of market penetration.



Never underestimate the importance of early brand recognition



Interuterine direct mail truly reaches a captive audience with minimal clutter



New ventures in microscopic OOH are poised to break through the final commercial-free frontier

FETAL MARKETING. IT JUST MAKES SENSE!

This message brought to you by the team at newborn Juniper Park, the healthy, happy offspring of BBDO.



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SUN

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FEBRUARY

1

Venue:
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472 Yorkville Ave

Reception:
11:00-12:00

Lunch:
12:00-1:00

Presentation:
1:00-2:15

2008 Newspaper Day

The Ad Club invites you to the 2008 Newspaper Day. Join us in welcoming our panelists **Hugh Dow**, **Lorraine Hughes** and **Sunni Boot** as they interact with a video selection of outstanding marketers. The discussion will take us into the finer details of how newspapers are **keeping on target** to meet our clients' objectives. **Seamus O'Regan**, co-host of CTV's Canada AM, will moderate & ensure you leave knowing one thing about newspapers... 'X' truly does mark the spot!

Single tickets are **\$90** (+GST) or **\$850** (+GST) per table of 10. Go to adclubto.com to purchase tickets and find out more about the event.

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For more information about the Ad Club and any of its events, go to adclubto.com

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(writer's strike or not)

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**HOT
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